

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENSOULES WHATEVER IT EXPRESSES."—*Gosche.*

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 51—No. 21.

SATURDAY, MAY 24, 1873.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, ROYAL ITALIAN OPERA, THEATRE ROYAL, DRURY LANE. COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 24, Donizetti's Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Fancelli; Enrico Aston, Signor Mendiorzo; Arturo, Signor Rinaldini; Normanno, Signor Casaboni; Ramondo, Signor Campobello; Alisa, Mdle. Bauermeister; and Lucia, Madame Christine Nilsson (her sixth appearance).

Director of the Music and Conductor—Sir Michael Costa.

Next Week—Extra Night.

MONDAY next, May 26, "IL TROVATORE." Manrico, Signor Antonio Aramburo (his first appearance in that character); Il Conte di Luna, Signor del Puente; Azucena, Madame Trebelli-Bettini; and Leonora, Mdle. Tietjens.

TUESDAY next, May 27, "FAUST." Faust, M. Capoul (his first appearance this season); Mephistopheles, Signor Rota (his first appearance in that character this season); Siebel, Mdme. Trebelli-Bettini (her first appearance in that character this season); and Margherita, Mdme. Christine Nilsson.

Extra Night.

THURSDAY next, May 29, "LA FAVORITA." Fernando, Signor Antonio Aramburo; Alfouso XI, Signor Rota; Baldassare, Signor Castelmory (his first appearance in that character); and Leonora, Mdle. Tietjens.

FRIDAY, May 31, "SEMIRAMIDE." Assur, Signor Agnesi; Arsace, Mdme. Trebelli-Bettini; and Semiramide, Mdle. Tietjens.

Extra Night, Monday, June 2.—Mdme. Christine Nilsson.

In preparation, and will shortly be produced, Thomas's "MIGNON": Principal characters by Mdme. Christine Nilsson, Mdle. Carlotta Grossi, Mdme. Trebelli-Bettini, Signor Castelmory, and M. Capoul.

Doors open at 8.0; commence at 8.30. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; gallery, 2s.

CRYSTAL PALACE.—This Day, SATURDAY, May 24.—

SECOND GRAND SUMMER CONCERT AND AFTERNOON PROMENADE, at Three. Programme will include the Italian Symphony (Mendelssohn); Fantasia Caprice (Vieuxtemps). Overtures, "Gazza Ladra" (Rossini); "Der Freischütz" (Weber). Mdle. Ilma di Murska, Mdle. Marie Roze, Signor Aramburo, Signor Medini, Herr Conrad Behrens (principal bass at the Imperial Opera, Berlin). Solo violin, Mdme. Norman-Néruda. Full orchestra. Conductor—Mr. MANNS. Numbered stalls, Half-a-Crown.—Admission to the Palace, Five Shillings, or by ticket purchased before the day, Half-a-Crown. Guinea Season Ticket free.

MDLE. ILMA DI MURSKA, Mdle. MARIE ROZE,

SIGNOR ARAMBURO, Signor MEDINI,

HERR CONRAD BEHRENS, Madame NORMAN-NERUDA, in the GRAND SUMMER CONCERT, CRYSTAL PALACE, THIS DAY.

SATURDAY EVENING, MAY 31.

ST. GEORGE'S HALL, LANGHAM PLACE.—A GRAND CONCERT AND PIANOFORTE RECITAL (under the special and distinguished patronage of the Nobility and Gentry), by Miss EMILY TATE, assisted by the following talented artists:—Vocalists: Miss Blanche Reeves, Miss Helen Muir, and Mr. Albert James. Pianists: Madame Henrietta Moritz (niece of Hummel) and Miss Emily Tate. Miss Emily Tate has recently had the honour of performing before H.R.H. the Princess of Wales and family, H.R.H. Princess Louis of Hesse, His Majesty the Emperor of Russia and family, Her Imperial Highness the Princess Dagmar, His Highness Prince Alexander of Hesse, His Highness the Prince Hassan of Egypt, the Marquis of Bute, &c., and at the Courts of Wurtemberg, Stuttgart, and Germany. Conductors—Herr Lehmayr and Herr Schubert. Commence at Eight o'clock. Admission, 1s.; gallery, 3s.; reserved seats, 5s.; stalls, 10s. 6d. Tickets to be had at 79, Cook's Road, Kennington Park; at St. George's Hall, and at the Principal Music-sellers.

MISS ELEANOR ARMSTRONG'S CONCERT will take place at St. George's Hall, on TUESDAY Evening, May 27th, at Eight o'clock, assisted by Miss Catharine Armstrong (her first appearance in London), Mdle. Angele, Messrs. Trelawny Cobham, Federici, Caravoglia, Tito Mattei, Louis Ries, Albert, Svensden. Conductors—Messrs. Ganz, Romano, and Vera. Stalls, 10s. 6d.; reserved area and balcony, 5s.; unreserved seats, 2s. 6d.; to be had at the Hall, and of Miss Armstrong, 60, Burlington Road, St. Stephen's Square, W.

PROSPECTIVE ARRANGEMENTS.

THIS EVENING (Saturday), May 24, "MARTHA."

Mdle. Albani, Mdle. Scalchi, Signori Clampi, Tagliafico, Fallar, and Bettini.

On MONDAY next, "GUGLIELMO TELL."

On TUESDAY, "DINORAH."

On THURSDAY, "IL TROVATORE." Madame Adeline Patti, Mdle. Scalchi, Signori Graziani (his first appearance this season), Tagliafico, and Nicolini.

On FRIDAY, "LINDA DI CHAMOUNI."

On SATURDAY, "DON GIOVANNI."

"LES DIAMANS DE LA COURONNE," the part of Caterina by Madame Adeline Patti, is in Rehearsal, and will shortly be produced.

"HAMLET." Ambroise Thomas's opera, "HAMLET," is in rehearsal, and will be performed the week after next. Ophelia, Mdle. Albani.

MADAME REBECCA JEWELL begs to announce

her FIRST EVENING CONCERT, at the HANOVER SQUARE ROOMS, on SATURDAY Evening, May 31, when she will be kindly assisted by the following eminent artists:—Miss Edith Wynne, Miss Marion Severn, and Mr. W. H. Cummings. Pianoforte—Mr. Walter Macfarren and Miss Channell. Harp—Mr. John Thomas. Violin—Mr. Henry Holmes. At the Pianoforte—Signor Handegger, Mr. Walter Macfarren, Mr. Arthur O'Leary.—Stalls, 10s. 6d.; area, 5s. Tickets at all the principal music-sellers.

SIR W. STERNDALÉ BENNETT'S NEW SONATA,

in four movements, entitled "THE MAID OF ORLEANS," will (with the kind sanction of the composer) be performed by Miss CHANNELL, of the Royal Academy of Music, at Mdme. REBECCA JEWELL'S EVENING CONCERT, HANOVER SQUARE ROOMS, SATURDAY, May 31.—Tickets at Lamborn Cook's, 63, New Bond Street.

CHARLES and ARTHUR LE JEUNE, in conjunction

with Mr. C. W. LE JEUNE, beg to announce that they will give THREE RECITALS on their special ORCHESTRAL COMBINATION on the Afternoons of THURSDAY, May 29th, FRIDAY, June 13th, and FRIDAY, June 27th, at the HANOVER SQUARE ROOMS. Their programmes will be varied by Pianoforte, Organ, and Vocal Pieces, with original compositions for each of the instruments.—Tickets, 5s. and 2s. 6d., at the principal music warehouses and at the Rooms.

CHARLES and ARTHUR LE JEUNE'S FIRST

RECITAL on THURSDAY, May 29, at Three o'clock.

PHILHARMONIC SOCIETY.—Conductor, Mr. G. W.

CUSINS.—ST. JAMES'S HALL.—FIFTH CONCERT, MONDAY, May 26, at Eight o'clock. Symphony in C minor (Spohr); Concerto in G, No. 3 (Rubenstein); Pianoforte, Dr. Hans von Bülow. Overture, "Euryanthe" (Weber); Pastoral Symphony (Beethoven); Pianoforte Solos, Dr. Hans von Bülow. Overture, "Alonso" and Estrella (Schubert). Vocalists—Mdle. Ilma di Murska and Signor Campanini. Stalls, 10s. 6d.; balcony, 7s.; unreserved, 5s.; admission, 2s. 6d. Stanley Lucas, Weber and Co., 84, New Bond Street, W.; Austin's Ticket Office, St. James's Hall; L. Cook; Chappell; Mitchell; R. Ollivier; Keith, Prowse; and A. Hays.

HERR ERNST PAUER'S HISTORICAL CONCERT,

at the HANOVER SQUARE ROOMS, on MONDAY, May 26, at Three o'clock precisely, assisted by the following eminent artists:—Vocalists—Madame Otto-Alvleben and Signor Gustava Garcia. Violin—Mdle. Franziska Friese. Pianoforte—Herr Ernst Pauer. Stalls, 10s. 6d.; single tickets, 5s., at Robert W. Ollivier's Ticket Agency, 38, Old Bond Street; Herr Pauer's residence, 39c, Onslow Square, South Kensington; and at the principal Music Warehouses.

MR. W. HENRY THOMAS'S CONCERT will take

place at the ATHENÆUM, Camden Road, on MONDAY Evening, May 26, commencing at Eight o'clock:—Artists—Mdle. José Sherrington, Mdme. Clara Suter, Mrs. Watts Hughes, Miss Randall, and Mdme. Pato; Messrs. Vernon Rigby, Sewyn Graham, Lewis Thomas, and J. G. Patey. Pianoforte—Mr. W. Henry Thomas. Conductors—Messrs. A. H. Thoulens and F. Manly. Reserved Seats, 4s.; unreserved seats, 2s. 6d.; and admission, 1s. Tickets may be obtained at the Athenæum; and of Mr. Thomas, 69, Oakley Square, N.W.

MISS HELEN HOGARTH (Mrs. R. C. Roney) begs to announce that her **ANNUAL CONCERT** will take place at the **HANOVER SQUARE ROOMS**, on **Tuesday Morning, May 27th**, to commence at **Half-past Two** precisely, on which occasion the following eminent artists will appear:—Vocalists—**Mme. Lemmens-Sherrington**, **Miss Katharine Poyntz**, **Miss Elizabeth Philip**, **Miss Minna Poole**, **Miss Jose Sherrington**, **Miss Whinery**, the **Misses Gertrude and Edith Holman-Andrews**, **Mme. Frances Brooke**, **Mme. Susan Pyne**, **Miss Helen D'Alton**, and **Mlle. Nita Gaetano**; **Signor Gardoni**, **Mr. Nordblom**, **Mr. Selwyn Graham**, **Mr. Raynham**, **Mr. G. Weigé**, and **Mr. Vernon Rigby**. Instrumentalists—**Signor Tito Mattel**, **Miss Lela Holton**, **Mr. Edward Howell**, **Mr. Val Nicholson**, and **Mr. John Thomas** (Harapist to Her Majesty the Queen). Conductors—**Mr. Ganz**, **Mr. Emanuel**, and **Mr. Hargitt**. Stalls, 10s. 6d.; unreserved seats, 5s. Tickets, now ready, to be obtained of **Mrs. Roney**, 6, Chalcot Terrace, Regent's Park Road; at **Austin's Ticket Office**, St. James's Hall; **Mr. Hall**, Hanover Square Rooms; and principal Musiciansellers.

UNDER DISTINGUISHED PATRONAGE.

MISS LILLIE ALBRECHT begs to announce that her **FIRST CONCERT** will take place on **Tuesday Evening, June 17**, at **St. George's Hall**. Full particulars duly announced.

MDLLE. BONDY begs to announce that her **ANNUAL MORNING CONCERT** will take place **THIS DAY, SATURDAY, May 24**, at **Three o'clock**, at **St. George's Hall**. Programme—**Quaricht (Kiel)**; **Prelude and Fugue (Bach)**; **Grillen (Schumann)**; **Etude (Chopin)**; **Sonata, Op. 81A (Beethoven)**; **Erlkoeng (Schubert—Liszt)**; **Hungarian Dances**, for violin (**Brahms—Joachim**); **Pianoforte—Mlle. Bondy**. Violin—**Herr Josef Ludwig**. Viola—**Signor Zerbin**. Violoncello—**M. Vieuxtemps**. Vocalists—**Miss Armin** and **Miss Jessie Royd**. Conductor—**Mr. A. Barth**. Tickets to be had of **Mlle. Bondy**, 17, South Molton Street, Grosvenor Square; **Stanley Lucas**, **Weber & Co.**, 84, New Bond Street; and at **St. George's Hall**.

"I NAVIGANTI."

MADAME C. SUTER, **Mr. VERNON RIGBY**, and **Mr. LEWIS THOMAS** will sing **Randegger's** popular Trio, "I NAVIGANTI" ("The Mariner"), at **Mr. Henry Thomas's Concert**, at the **Athenaeum**, **Camden Road**, on **Monday Evening next**.

MRS. MONTAIGNE'S **Ballad (MS., first time of performance)**, will be sung by **Miss Alice Barnett** at **Miss Jessie Morison's** (pupil of **Mr. W. H. Holmes**) **Morning Concert**, **May 31**.

"ALICE, WHERE ART THOU?"

MR. ALFRED REYNOLDS will sing **Ascher's** popular Romance, "ALICE, WHERE ART THOU?" at the **Beethoven Rooms**, **June 4**.

"KILLARNEY."

MISS BLANCHE REIVES will sing **Balfé's** popular Song, "KILLARNEY," at **Hampstead**, **May 27th**; **St. George's Hall** (**Miss Emily Tate's Concert**), **May 31**; and **Bernondsey**, **June 10**.

"JE VOUDRAIS ÊTRE."

MADAME ELVIRA BEHRENS will sing **Oberthür's** admired Song, "JE VOUDRAIS ÊTRE" ("I would I were"), accompanied on the **Harp** by the **Composer**, at **Mr. Oberthür's Matinée**, at the **Hanover Square Rooms**, on **Tuesday, June 3**.

MR. WILLIAM MORGAN, of **Bradford and Leeds**, sole manager and proprietor of the **Saturday and Monday Evening Entertainments**, will be in town from **Monday to Thursday next**, inclusive, and may be communicated with respecting **Engagements** for next season, commencing on **October 4**. All **Engagements** must be for either **two Saturdays and two Mondays**, **Bradford and Leeds**, or for **eight consecutive nights**, commencing on a **Saturday**. Address, **Tavistock Hotel**, **Covent Garden**.

MR. EMILE BERGER will arrive in **London** on the **25th** of the month. For **Lessons**, **Concerts**, &c., address, care of **Messrs. Duncan Davison & Co.**, 244, Regent Street, W.

MISS ANNETTA GWILT, R.A.M. (Contralto). For **Concerts**, **Lessons**, &c., address to the care of **Messrs. Duncan Davison & Co.**, 244, Regent Street, W.

THE GUITAR.

MADAME SIDNEY PRATTEN, Teacher of this elegant Instrument, is in town for the season. For **Lessons** and **Engagements** for public and private **Concerts**, address to her residence, **22A, Dorset Street**, **Portman Square, W.**

SIX MUSICAL SCHOLARSHIPS, entitling the holders to **One Year's free instruction** in the **LONDON ACADEMY OF MUSIC**, and open to any **Musical Student**, will be shortly competed for. Full particulars may be obtained of **Mr. Wilkinson**, **St. George's Hall**, **Langham Place**.

TO ORGAN STUDENTS.—For Sale, A SMALL TEACHING CONNECTION in a fashionable watering place in the West of England. The purchaser could be introduced as **Organist** to a **Parish Church**. If he could tune pianos the income could be doubled. For particulars, apply to **Mr. Frederick Lucas**, 26, Maddox Street, **London, W.**

"**GOTTHARD'S GAVOTTE**."—This popular piece, played by **Dr. Hans von Bülow** at his **Recitals**, is published, edited, and revised by **Dr. Bülow**, for **STANLEY LUCAS, WEBER & Co.**, 84, New Bond Street, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

These Instruments are now acknowledged to be the best for use in **Church**, **Chapel**, **School-room**, or **Drawing-room**. See **Testimonials** from **Sir Julius Benedict**, and other eminent Musicians.

PRICES, 20 TO 200 GUINEAS.

Illustrated Lists **Gratis** and **Post Free**.

Sole Agents:

NETZLER & CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

"THE SKIPPER'S WIFE."

NEW SONG,

Words and Music by **LOUISA GRAY**.

Price 4s.

London: **R. MILLS**, 140, New Bond Street.

"MY WHITE ROSE."

SONG,

Written and Composed by **LOUISA GRAY**.

Price 4s.

London: **J. B. CRAMER & Co.**, 201, Regent Street, W.

"NOTHING,"

MR. SIMS REEVES' NEW SONG,

Composed expressly for him by **HENRIETTE**.

Now Ready, 4s.

E. C. BOOSEY, 2, Little Argyll Street, Regent Street.

"Henriette has exactly caught and reflected the spirit of the pretty and piquant words of this song in her music, which is not less pretty and piquant, though as simple and easy as the least efficient amateur could desire. "Nothing" may safely be depended upon for effect by every one who is asked to sing something."—*Musical World*.

LET THE HILLS RESOUND. New Part Song.

Words by **L. H. F. DU TERREAU**. Music by **BRINLEY RICHARDS**. Post free for 13 stamps. Also, by the same Composer, the **New National Song**, "God Bless the Prince of Wales." Post free for 24 stamps.

WHAT SHALL I SING TO THEE? A New Song. Poetry by **REA**. Music by **CIRO PINSUTI**. 3s.; free by post for 18 stamps.

HOME TREASURES, arranged as **Piano Duets** by **WILLIAM SMALLWOOD**. "Far Away." Melody by **Mrs. M. LINDSAY** (Mrs. J. W. Bliss). "The Flower Gatherers." "Fading Away." "Home they brought her Warrior dead," and "The Gipsy Countess," 3s. each; all at half price in stamps; also as **Piano Solos**, 2s. 6d.
London: **ROBERT COCKS & Co.**, New Burlington Street.

M. W. BALFÉ'S NEW OPERA,

"IL TALISMANO."

MESSRS. DUFF & STEWART, 147, OXFORD STREET, have the pleasure to announce that they have entered into arrangements with **Madame BALFÉ** for the publication of the late **M. W. Balfé's Grand Opera**, now in rehearsal at **Her Majesty's Opera**.

HENRY W. GOODBAN'S "GIRLS AND BOYS' OWN BOOK FOR THE PIANOFORTE." An easy, concise, and complete Tutor. Post free for 32 Stamps. "Among the many instruction books for pianoforte playing which have come under our notice, we have never met with one so easily intelligible to youthful students. Teachers and parents will find this a most valuable acquisition."—*Observer*. **STANLEY LUCAS, WEBER & Co.**, 84, New Bond Street.

Just Ready, with Portrait, Crown 8vo, Cloth gilt, 3s.

THE LIFE OF JOHANN SEBASTIAN BACH, an abridged translation from the German of **C. H. Bitter**, by **J. E. KAY-SHUTTLEWORTH**, with Introductory Preface by **Sir JULIUS BENEDICT**, and a Classified List of all his known Compositions.
London: **HOULSTON & SONS**, Paternoster Buildings.

THREE SACRED SONGS.

No. 1. "FAITH."

No. 2. "THE CHAPEL."

No. 3. "VALE OF THE CROSS."

Composed by **BERTHOLD TOURS**.

Price 3s. each.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSSELLERS,
LYON & HALL,
WARWICK MANSION.**

ANOTHER MASTERPIECE, BUT NOT FOR US.*

An occasion, unfortunately too rare, now presents itself to the friends of science and to artists, of enjoying a close view of one of those mechanical and acoustic masterpieces called a grand organ, of exceptional proportions, and of hearing its newly created sonorous powers inaugurated by a succession of the most celebrated organists in Europe. The house of Cavaillé-Coll has just completed the construction of one of the immense instruments called organs of thirty-two feet, of which there are only three or four in France. For the next fortnight amateurs will flock to the spacious workshops in the Avenue du Maine, to admire the colossal structure before it leaves, and to listen to a series of organ concerts which, for some time, will console us for the close of what is called in Paris the musical season.

Yesterday, May 6th, it was the most celebrated organist in England, Mr. W. T. Best, who, for more than two hours, kept under the spell of his admirable talent a numerous audience, delighted at hearing interpreted à l'Anglaise the compositions, so popular on the other side the Channel, of Handel, Bach, and Mendelssohn. To-morrow it will be our most celebrated Parisian organists, Camille Saint-Saëns, of the Madeleine; C. M. Widor, of Saint Sulpice, Al. Guilmant, of La Trinité, and others. It is stated that we may very shortly expect the arrival of M. Lemmens, the illustrious organ professor of Brussels.

The case is 13 metres† broad, and 6 deep; when set up it will be 17 metres high. There are four manual keyboards of 61 notes, from C to C, and a pedal board of 30 notes. There are 74 registers, 10 being for the mixtures, and there are, also, 21 combination pedals. Of these 64 complete stops, 2 sound the thirty-two feet open; 14, the sixteen feet; and 20, the eight feet.

Eight grand sound-boards, arranged in three rows, support the 4052 pipes, which six blowers may, if requisite, supply with wind. There is not a pipe, not a part of the mechanism, which cannot be readily reached without deranging anything. Large and convenient passages enable the visitor to get without difficulty at all parts of the instrument. Two winding staircases, as easy and practicable as those in our houses, are fixed inside, and communicate with every storey. Ladies may be escorted through all the interior mechanism, whereas, in the case of other organs, the interior cannot be viewed without gymnastic efforts of a laborious and frequently dangerous character.

Each key-board has, to overcome any exertion in drawing it out, a separate pneumatic lever, which gives to each one, and to all together, the softness of a piano key-board. The registers are drawn out, as at Saint-Sulpice and Notre-Dame, Paris, by pneumatic motors, which render them as easy to be moved as those of the smallest harmonium. Combination registers enable the performer to combine beforehand the stops he wishes to speak, and to render them available, when wanted, by a mere touch of the finger.

In three of the four manual key-boards, the expressive stops are worked by independent pedals, which allow the sound to be graduated from extreme softness to the most deafening force. The pedals of the stops of the solo key-board are managed in the usual way, but those of the choir organ, and of the swell, are in the form of a cuckoo turning upon pivots, and are worked by the player's placing on them his two feet, and pressing either with his toes or with his heels, to graduate relatively the opening of the expressive blades; these, by the way, retain the position given them, when the feet leave and return to the pedal key-board. In addition to a grand choir with 10 reed stops, already a pretty formidable affair, three stops with full pressure, ranged *en chamade*, that is to say, horizontally, half way up the organ and behind the speaking front, may, at any given moment, add to the whole a power hitherto unknown, and under the impression thus produced we may, in truth, form an idea of the terrible summons of the trumpets on the Last Day.

The mass of the flue-pipes representing 35 stops, more than half the organ, is worthy the power of the reed stops; as for the other stops, the *vox celestis*, the *vox humana*, the hautboys, musette, etc., we know the ideal perfection displayed by the firm of Cavaillé in harmonising them; in this instrument, as in

that of every fresh one the firm sends out, we can simply repeat that it has surpassed itself. But who are the happy beings destined to possess and listen to such a masterpiece? What establishment is there rich enough to give the builder *carte blanche*, merely enjoining him to produce something better than has ever been produced before? It is not, alas! a church! The time has come when churches can no longer go to such an expense; they must provide what is strictly necessary, before indulging in what is grandiose. They are not French ears that will hear these harmonies. France seems doomed for some time to listen to nothing but the noise of firearms and the ravings of democratic clubs. Meanwhile, she stupefies herself with the broad jokes of the minor theatres and the abominations of the Café-Concerts. It is—mark well!—the cutlers of the town of Sheffield, in England, who, to rest themselves of an evening, after the noise of anvils and of files, have resolved to hear, not the cooings of comic opera but the grave and male accents of classical music. They have devoted a million to build, decorate, and furnish a splendid concert-hall for six thousand auditors and six hundred performers; they have gone to the first builder in the world and ordered of him the finest organ in England, and to prove distinctly what kind of music they love, they have had painted upon a golden background, at the top of the case, two large medallions, that on one side representing Johann Sebastian Bach, and that on the other their immortal Handel.

Yes, while at Paris—which plumes itself on being the capital of the intelligent world, the home of art, the queen of elegant civilization—the theatres have become places of immoral exhibition, regular shops with certain wares for sale, while genuine art seeks shelter in unknown corners, while Beethoven and Mendelssohn, in order to be heard by the select among the people, are obliged to beg the hospitality of a circus, and brave the odours of a stable, a purely manufacturing town, a provincial town not perhaps even mentioned in our treatises on geography, a second-class town—but a town in England—consecrates a million for the purpose of enabling its population to hear classical symphonies and oratorios. Go, now, ye illustrious frequenters of the Boulevards, who fancy yourselves the incarnation of French wit, ye proud barons of finance, ye *musculin* statesmen, ye dapper editors and readers of fashionable papers, go and applaud *Les Cocottes d'Or* and *La Timbale d'Argent*. The masterpieces of the masters are not for you any more than the treasures of art; they are for those who work, for those whom work inspires with a taste for what is grand and beautiful, men, for instance, like the cutlers of Sheffield!

ALBERT DUFAYNE.

"ANOTHER WORLD."

(From Appleton's "New York Journal.")

Regarding the new book just published, entitled *Another World*, in which the author seriously professes to give, "from actual experience, a matter-of-fact account of the laws, manners, and customs of a kingdom situated in one of the planets of the solar system," *Punch* asks the author to be good enough to gratify a pardonable curiosity, and answer the following questions respecting our fellow-planetants:—Have they a national debt? Have they any "old masters?" Are they forbidden to marry their deceased wives' sisters; or is it legal to do so in the northeast and illegal in the southwest? Do they talk about the weather, or have they any weather to talk about? Do they take a reciprocal interest in us and our proceedings; and have they telescopes of sufficient power to make out the course of the Serpentine, the summit of Primrose Hill, the top of the Duke of York's column, etc.? Do they make *mariages de convenance*? Do they wear beards? Have they lawyers? Is such a thing as a job known in the upper circles? Are any of the following articles in request among them:—rouge, false hair, orders for theatres, fiery sherry, morning calls, quack medicines, high black hats, after-dinner speeches, burlesques, great exhibitions, horse-hair wigs, and turtle-soup? Do they make Latin verses? Do they learn the dead languages of extinct planets before they are taught their own? Are their railways or airways, or whatever their means of locomotion may be called, as well managed as our own? Have they street music? Have they trouble with their servants? Is the manufacture of umbrellas a flourishing branch of their trade and commerce?—Have they a lord-mayor?—Have they a *Punch*?

DRESDEN.—Herr Friedrich Grützner has had the cross of the Saxo-Ernest House-Order, first class, conferred on him by the Duke of Meiningen.

* From *Le Monde*.

† A French metre is 3.281 English feet.

ROYAL ITALIAN OPERA.

The performances of last week will not take long to describe. Auber's *Masaniello* was given twice. It is pleasant to hear this glorious work, the highest example of French musical genius, once again, more or less in its integrity. *Masaniello* is just as much the French *Guillaume Tell* as the composer of *Masaniello* is the French Rossini. The present cast of the *dramatis personæ* at Covent Garden has few, if any, weak points, and the general execution of the opera, under the direction of Signor Bevilgnani, is, on the whole, effective. Signor Nicolini looks the character of the adventurous Neapolitan well, acts it with spirit, and sings the music like one who thoroughly understands it—which, he being a Frenchman, is not surprising. The famous barcarole (Act 2), and the equally famous apostrophe to Fenella, when the unhappy dumb girl is overpowered by sleep (Act 3), in spite of a tendency to what is conventionally called "tremolo," were both delivered with the right expression. It need hardly be said that these differ widely from each other, depending upon very opposite means for their adequate presentment. In the animated duet with Pietro, in which Masaniello and his chief confederate (who afterwards poisons him) proclaim in fulminating accents their resolve to shake off the bonds of the oppressing foreigner, Signor Nicolini was no less happy, and his partner, Signor Bagagiolo, being the possessor of a voice more than up to the occasion, the effect upon the audience was marked. The duet was encored, and a portion of it repeated. Fenella, the dumb sister of Masaniello, finds a careful and intelligent representative in Mdle. Girod, an eloquent "mime;" while one more capable than Madame Sinico of doing justice to the beautiful *cavatina*, and the rest of the music allotted to Donna Elvira, could hardly be named. Alphonso, Elvira's betrothed husband, and betrayer of Fenella—an ungrateful part at the best—is entrusted to the new-comer, Signor Edardi, who, at the first performance, omitted the only piece that could afford him any chance of musical distinction as a soloist. Further than saying that the splendid overture was played with animation; that the dance-music—only second, if, indeed, second, to that in *Guillaume Tell*, the incomparable *tarantella* in the market scene especially, was all that could be wished; and that the choruses were for the most part well given—of which, again, the beautiful prayer in the market scene may be cited as a particular instance; and all will have been written that can reasonably be expected at this time about Auber's dramatic masterpiece, which, happily, whether in an English or an Italian dress, has been familiar to us for little less than forty years.

The "reentrée" of Madame Adelina Patti (as the heroine of Rossini's *Barbiere*) was recorded at the time. The second appearance of this admirable artist was as Zerlina—the Zerlina of Mozart's perennial *Don Giovanni*, which, as of yore, brought together an assembly of music-lovers filling the theatre to the roof. There is no occasion to describe in detail Madame Patti's impersonation of this wonderfully piquant and lively creation, or to say more than that it was, as we have already for a good many years known it to be, perfection. Acting and singing were alike irreproachable, and, as a matter of course, "La ci darem la mano" (the duet in which the half-innocent, half-knowing Zerlina gives way for an instant to the seductive persuasions of Don Giovanni), together with "Batti batti" and "Vedrai carino," the two airs in which Zerlina coaxes into forgiveness her jealous and suspicious lover, Masetto, sung by Madame Patti as she is accustomed to sing them, were, as is invariably the case, encored and repeated. In M. Faure Madame Patti had a Don Giovanni worthy of her. No other such representative of this most difficult and exacting of all characters has been witnessed since Tamburini. The bearing of M. Faure is as graceful and distinguished as his acting is spirited and full of meaning. In the last scene, with the marble ghost of the Commendatore, M. Faure is really great. But not to discuss further a performance so familiar, and so generally accepted, it will suffice to add that we have rarely heard the trying air, "Finché del vino," or the melodious serenade, "Deh vieni alla finestra" (encored), better sung. The one demands unlimited vocal fluency, the other all expression and tenderness (as, by the way, does "La ci darem"); and M. Faure showed himself a thorough master of the indispensable requisites. The Donna Anna of the evening was Madame Paoli. This new artist

surprised everyone by the dramatic energy, intelligence, and force exhibited in the scene (terminating with the fine air, "Or sai che l'indegno") where the offended high-born lady narrates the story of her wrongs to the somewhat lackadaisical Don Ottavio (Signor Bettini), who is expected to do great things before his marriage, but, in the end, contents himself with singing "Il mio tesoro." The Elvira was Madame Sinico, who embodies every character she undertakes, more or less well, and few characters better than that of the neglected mistress of Don Giovanni. About Leporello, Masetto, and the Commendatore it is only requisite to say that Signori Ciampi, Tagliafico, and Capponi were their representatives. Signor Vianesi conducted.

On Saturday night Mdle. Albani appeared as Gilda, in Verdi's *Rigoletto*—Signor Nicolini taking the part of the Duke, Signor Cotogni that of the miserable Court Jester, Mdle. Scalchi that of Maddalena, and Signor Tagliafico that of Sparafucile. The chief interest in this performance was centred in Mdle. Albani, whose gradual, but sure, progress in her art becomes nightly more evident. A more interesting Gilda, if personal appearance counts for anything, has not been known since Angiolina Bosio used so to enrapture all musical London by her impersonation as to make it seem an ungrateful task for anyone to attempt it after her. Mdle. Albani not only looks the character thoroughly, but acts it with feeling and intelligence. The music is occasionally somewhat trying for her voice; but she has studied it conscientiously, and, for the great part, masters it with uncontrolled facility. Nothing can be more charming than her quiet and unaffected delivery of the soliloquy, "Caro nome," which immediately succeeds the impassioned duet between Gilda and her unknown lover, the fictitious student, Walter Maldè, actually Duke of Mantua, a Don Giovanni of his kind, without the peculiar philosophical theory of Don Giovanni—in fact, a most commonplace and uninteresting Don Giovanni. In the touching scene with Rigoletto, when Gilda is reclaimed by her father at the Palace of the Duke, Mdle. Albani was not merely earnest, but showed signs of real dramatic talent; and after the well-known duet, "Si, vendetta, tremenda vendetta," when Rigoletto talks of the vengeance at hand, while Gilda only thinks of her lover, both she and Signor Cotogni were twice summoned before the foot-lights. The famous quartet in the last scene, "Bella figlia dell'amore," sung by Signor Nicolini, Mdle. Scalchi, Signor Cotogni, and Mdle. Albani, was unanimously asked for again, although (with excellent taste, we cannot but think) the encore was not accepted. Few, on reflection, can refuse to admit that encores rather take from, than enhance, the enjoyment of an operatic performance.

The operas performed during the present week have been *Dinorah*—with Madame Adelina Patti as the heroine (Monday); *Guillaume Tell* (Tuesday); *Faust and Margherita* (Thursday); and the *Barbiere di Siviglia* (Friday). *Mariha* is to be repeated to-night, with Mdle. Albani as the heroine.

PROFESSOR ALBERT I. SUMNER.

Great was the shock which we all felt when reading of the terrible accident which had happened to the steamer "Atlantic;" yet, how much anguish and sorrow did it bring to families on both sides of the great deep. How much happiness, how many bright hopes and visions, how much that was good and lovable has gone down to the awful deep, there to rest till the last great trump shall summon those that sleep, and when the sea shall give up the dead. Among those who perished in the waves is Professor Albert I. Sumner, son of Hon. Increase Sumner, brother of Senator Charles Sumner. He had studied music, and was organist in Oswego, N. Y., from 1863 to 1869. But being not satisfied, he visited Europe, where he made such progress that he became organist of one of the principal churches of Dresden. In a letter from London, March 18th, he speaks touchingly of his affection for Germany, and the friends he found there, and at the same time looking westward to his home, where he hoped to have a bright career and many years of usefulness. With a sort of prophetic spirit, he feared the passage across the ocean, which to him was the passage into eternity.

Professor Sumner was highly esteemed, both as man and artist, and nowhere was he better appreciated than among the music-loving people of Germany.—*Brainard's Musical World*.

MILAN.—Signor Bottesini lately visited this place on his way to Paris. He is expected to return ere long.

MUSIC IN BIRMINGHAM.

(From our own Correspondent.)

The local season has terminated triumphantly, and the dwellers in this midland metropolis may be congratulated, not only on the quantity but also on the quality of the music provided for their delectation both by societies and private enterprise. Financially the Festival Choral Society has doubtless been as successful as usual, but artistically there has been a decided falling off, which is to be the more regretted as this Autumn the Triennial Festival will require their services, not only in the familiar choruses of Handel's *Messiah* and Mendelssohn's *Elijah*, but in the new oratorio of Arthur Sullivan, "The Light of the World,"—(a somewhat fanciful title, recalling Holman Hunt's picture with the wonderful mediæval stable lantern), and the new *Cantatas* of Randegger and Schira, which are to be produced sometime between August 26th and 29th, the four days fixed for the meeting. It is to be hoped that steady and diligent practice may in the meantime correct the defects complained of, and enable the society to retrieve their (formerly) well-earned laurels.

The fourth and last of the concerts of the Birmingham Musical Union—or, in other words, Messrs. Adams and Beresford's—fitly crowned the series with a well planned scheme, eclectic enough to satisfy the most catholic taste, comprising, as it did, Schumann's Quartet in E flat, for piano and strings; the Adagio in D major, from Mozart's Concerto in A, composed at Vienna in 1791 for Stadler (not to be confounded with the Abbé of that name), the famous but unprincipled clarinet player; Mendelssohn's Sonata in B flat major, Op. 45; Chopin's Scherzo in B flat minor, Op. 31, for pianoforte alone; and, by way of grand finale, Beethoven's wonderful Septet in E flat, so familiar to the frequenters of the Monday Pops, and which is said never to have been given in Birmingham in a complete form since the year 1820. In the clarinet concerto, (or rather fragment of it) Mr. Lazarus again asserted himself most unmistakably as the highest living master of his instrument, his purity of intonation, exquisitely delicate phrasing, and absolutely faultless mechanism, delighting his hearers, who testified in the warmest manner their appreciation of so charming a performance, the same feeling being again evoked by the part so conspicuously occupied by the clarinet in Beethoven's imposing and effective work. *Au reste* I must say that there was a general coarseness (not to be disguised under the name of vigour) and absence of light and shade in the rendering of the instrumental pieces, which offended ears attuned to St. James's Hall and Mr. Arthur Chappell's executants. The compiler of the remarks on the programme is evidently a disciple of the "Zukunft" school, and, as such, is not satisfied with exalting his own idols but thinks it equally incumbent to depreciate others. Thus, speaking of Schumann, he not only calls him a gifted composer (which no one wishes to deny), but goes on to say that, however he may be regarded in this country, he is in Germany favourably compared with his great contemporary, Mendelssohn. The proverb as to comparisons is too trite for quotation, but if they are to be instituted between the two, so much the worse for Schumann.

Messrs. Harrison's last "Popular Concert" (so-called), drew an enormous audience to the Town Hall, Mr. Sims Reeves being undoubtedly the main attraction; and it was a source of gratification to all present (many of whom had come from a considerable distance), to find that our greatest of tenors was in marvellously fine voice, no trace of his lengthened and severe indisposition being apparent, but all the old fire, pathos, and tenderness exhibiting themselves as unmistakably as ever. Dibdin's manly sentiment in "Tom Bowling" being brought out to the fullest and raising the vast multitude to enthusiasm, still more excited by the familiar strains of "My pretty Jane," given as an encore to the old sea song. In addition to this Mr. Reeves sang Blumenthal's "Thinking of thee," a song of Mariani's, and Mendelssohn's "Hunter's Song," the latter repeated in compliance with unanimous demand. Mdlle. José Sherrington's facile execution found excellent opportunity for display in the very familiar shadow song of Dinorah; and Miss Enriquez showed that the lessons of her accomplished instructor, Mdlle. Sainton-Dolby, had been laid carefully to heart; while Miss Ferrari made a highly satisfactory impression on the Birmingham public alike by her agreeable voice, well-disciplined method, and

a presence at once dignified and attractive. Worthy daughter of a worthy father, her future career will be watched with interest. Mr. Castle, a tenor new to this place, and indeed to London until last season, had a favourable reception, although he would have done better *not* to have chosen Balfe's "Come into the garden, Maud," with Mr. Reeves so close at hand; Mr. Lewis Thomas received the deserved welcome of an old favourite. Mdlle. Norman-Néruda contributed a violin fantasia on *Der Freischütz*, and Spohr's Adagio in F, besides joining Mr. Hallé—who played three of Mendelssohn's "Lieder ohne worte" and Chopin's Nocturne and Polonaise in A flat—in Dussek's well-known (thanks to the Monday Pops again) Andante and Rondo in B flat. Mr. Roeckel was in all respects an efficient accompanist. D. H.

CRYSTAL PALACE.

The opera concerts in the central transept, which have been given for many years past, are now abolished, and on Saturday week a series was commenced in the winter concert-room, which, though of a higher order, unites with classical interest something of the fashionable attraction of its predecessors. This result is secured by giving orchestral selections of high rank to Mr. Manns' band, and by the appearance of eminent solo instrumentalists; while the vocal pieces are confided to artists from Her Majesty's Opera. Few will complain of the change, and many will be glad of it, because a real musical importance is now found where before there was nothing of the kind; and because the amateurs of good music, who love good music as much in June as in December, may indulge their tastes where formerly they could do nothing of the kind. The first concert was well attended, and proved in all respects a success. Mr. Manns' orchestra played the overture to *Ruy Blas* and other classical selections. Herr Hans von Bülow took part in a Concerto, besides contributing a solo; and some attractive vocal music was provided by Mdlle. Tietjens and a detachment of artists from Her Majesty's Opera. Judging by the applause of the audience, the Crystal Palace managers have hit upon exactly the right kind of entertainment for the summer months. They may now carry on the good work of artistic improvement from year's end to year's end; not countenancing in any degree the making music a mere pretext for a lot of fashionable people to come together and criticise each other's dress. Dress criticism, of course, will go on under any circumstances, but at present it can only be an accident, and not an occupation carried on under cover of the divine art. We shall be glad to note the complete success of a decided change for the better, and to find that the public know how to appreciate the good and solid above the frivolous and sham.

THE UPPER AND LOWER CITIES IN MONTALLUYAH.

(From "Another World.")

The difference of the atmosphere and the effect on the human frame between the Upper and Lower cities of Montalluyah is remarkable; those accustomed to live in the Lower city have a disposition to spring from their feet when first arriving in the Upper city. I recollect a lady—rather weakly—who seemed mad, but was rational enough; only she could not for some time resist the impulse of springing upwards. A person can be raised from the base to the top of the column (said to be three miles high), and through a shaft into the Upper city. The movement is rapid, and takes less than half-an-hour either way, whilst the journey by our external roads, in consequence of the circuits to be taken, and the ascents and descents, would, even to descend, occupy two days on a fleet horse. The passage through the Tower, however, is seldom used either for ascent or descent, except in cases of great emergency, because the great difference of the atmosphere above and below materially affects the health of the passenger. The machinery, too, requires much care and calculation, for the weight of the descending body would otherwise increase to such an extent that accidents might occur.

ROYAL ACADEMY OF MUSIC.

The Students gave a Concert, at the the Hanover Square Rooms, on Thursday evening, May 15th. The following is the programme:—

Polonaise, in E flat, for two Performers on the Pianoforte (Miss Thompson and Miss Tate)—Dussek; Recit. and Aria, "O voi dell' erebo" La Resurrezione (Mr. Jopp)—Handel; Prelude and Fugue, in F sharp major, Pianoforte (Miss Harraden)—J. S. Bach; Romanza, "Perche piangi" (Miss Beata Francis)—Gounod; Allegro, in F minor, from the "Gradus ad Parnassum" Pianoforte (Mr. F. Weekes)—Clementi; Recit. and Aria "Sciogli l'inno dei profeti" (Miss Beasley, Westmorland Scholar)—Graun; Fugue, in F minor Pianoforte, (Miss Cook)—Handel; Air, "Come unto Him" *Immanuel*, (Mr. Howells)—H. Leslie; Motet, for Female Voices (No. 3), "Surrexit pastor," (Solo parts by Miss Llewellyn Bagnall, Miss Beasley, Miss Rolfe, and Miss Bolton)—Mendelssohn; Adagio and Rondo, from Duet in F, Pianoforte (Miss Holmes and Miss Chute)—Mozart; Aria, "Lento il pie" (Miss Jessie Jones)—Mozart; Quartet, "E Rimaistro," *Don Pasquale* (Miss Nessie Goode, Mr. Henry Guy, Mr. Aldersey, and Mr. Poole)—Donizetti; Variations Seriesues, in D minor, Pianoforte (Miss Channell)—Mendelssohn; Song, "The walnut tree" (Mr. Henry Guy)—Schumann; Adagio and Allegretto, from Sonata in D minor (Op. 81, No. 2), Pianoforte (Miss Martin)—Beethoven; Part Songs, "Departure"—Mendelssohn; "Hunting Song"—Walter Macfarren. Accompanists, Mr. Eaton Fanning and Mr. Walter Fitton.

The next public rehearsal is announced to take place at the Hanover Square Rooms, on Tuesday Morning June 10th.

MRS. JOHN MACFARREN'S CONCERT.

The morning concert, annually given by the excellent pianist whose name appears above, took place on the 9th inst., in Hanover Square Rooms, and was very well attended by an appreciative audience. On all such occasions the doings of the *beneficiaire* naturally takes precedence, and we will refer to them at once. Mrs. Macfarren opened the programme with a Scherzo and Allegro by Dussek, whose music, we are glad to see, receives occasional exposition at her hands. She played both movements admirably, and let us hope, turned the attention of some among her patrons to the music of a genuine master in a genuine school of art. Mrs. Macfarren was next associated with Herr Daubert in Chopin's Introduction and *Polonaise Brillante* "La Gaité" for piano and violoncello; after which she played Beethoven's so-called *Moonlight* Sonata with capital effect, and was recalled unanimously. In the second part, Mrs. Macfarren, jointly with our admirable English violinist, Mr. Carrodus, gave Mozart's favourite Sonata in A major, finishing up the whole entertainment with two movements, *Cantabile* and *Rondo* from Haydn's Trio in G, for piano, violin (Mr. Carrodus), and violoncello (Herr Daubert). In all this varied work, the fair concert-giver was equally at home, and her performance gave unmixed satisfaction. Miss Banks, Mdlle. Gaetano, Mr. Vernon Rigby, and Mr. Santley added much to the interest of the concert by some well chosen vocal pieces. Taken as a whole a better entertainment of the "benefit" order is pretty sure not to be given throughout the season.

EXHIBITION CONCERTS.

The recent performance at these concerts of Mozart's pianoforte Concerto in C (No. 14) served to introduce one of the young artists for whose welfare the prospectus showed solicitude. So much success marked the occasion that the value of the concerts was conspicuously shown, and the managers were encouraged to persevere in the course they have laid down for themselves. To Mr. W. Henry Thomas, son of Mr. Lewis Thomas, fell the honour of being the first on the list of Albert Hall *débutants*, and his performance, as just intimated, was a worthy beginning. The work chosen, though beautiful with all the beauty of Mozart's great genius, is very rarely heard, and hence a double interest attended its performance. We congratulate Mr. Thomas upon a very promising first appearance in a conspicuous position. He played some by no means easy music with facility, correctness, and unflinching good taste, making obvious the fact, either that he has been trained in a capital school, or that his innate musicianship has kept him on the right course. All he did was marked by strict regard for the composer

whose thoughts he interpreted by unflinching intelligence, and by a modesty of style which, in these days of impudent self-assertion, was refreshing to witness. We hope that, having made so good a *début*, this promising young artist will enjoy opportunities, from time to time, of following up his unquestionable success.

The programmes of the week just ended have comprised the *Italian* symphony, Weber's *Concert-Stück*, played by Chevalier de Kontski; the overtures to *Ruy Blas*, *Mock Doctor*, Schubert's *Rosamunde*, Herold's *Pri aux Clercs*, and Cherubini's *Deux Journées*. On Monday a young lady pianist was to have introduced Mendelssohn's *Capriccio Brillante*; the accompanying overtures being those of *Der Freischütz* and *Le Nozze di Figaro*. We are glad to observe that these excellent concerts are making a sure way into public favour. No other result was possible, so long as excellence has power, and we anticipate from them very much good to art in its highest development. Among the English works shortly to be played are Mr. Cowen's Symphony (No. 1) in C minor; a Pianoforte Concerto by Mr. Thoulless; and Mr. Gadsby's overture, *Andromeda*.—*Sunday Times*.

LONDON GLEE AND MADRIGAL UNION.

The pressure of events last week delayed our notice of the concert given in St. George's Hall, on the 8th, by the members of this Union, which has now reached its fifteenth season. Mr. Land, we are glad to observe, remains at his post as director, and is still supported by the tried ability of Miss Jane Wells, Mr. Baxter, Mr. Coates, and Mr. Lawler—artists thoroughly accomplished in the school of glees and madrigals, and well qualified in all respects for the work they have to do. The first programme of the season was a capital one. It led off with Webbe's fine glee—well known to frequenters of Mr. Leslie's concerts—"Thy voice, O harmony"; after which came Elliott's "The bees, when varying flowers are nigh;" Benet's "Flow, O my tears;" Hatton's "When evening's twilight;" Horsley's "See the chariot at hand;" Sir W. S. Bennett's "Come live with me;" and other works of kindred excellence. The solos were not less interesting than the concerted pieces. They comprised Storace's "With lonely suit," well sung by Miss Wells; Attwood's "Soldier's Dream," given by Mr. Coates; and Purcell's fine air, "Return, reviving rebels," assigned to Mr. Lawler. In addition, Mr. Sydney Smith played with much fluency and skill, Mendelssohn's *Capriccio Brillante* in B minor, and two *morceaux* of his own composition. Need we add that the entertainment was thoroughly enjoyable. The concerts of the Glee and Madrigal Union, it should be observed, are the only ones of their kind, and their effect is to conserve a charming and distinctive branch of real English music. On this account they have peculiar claims to support.

The second concert took place on Thursday last, and the artists—Miss Jane Wells, Messrs. Baxter, Coates, Lawler, and Land—sang some admirable specimens of the old English and Italian masters, which met with warm appreciation. The vocal music was diversified by some pianoforte playing by Mr. Walter Macfarren, who gave Schumann's "Arabesque," and his own "Berceuse" (Golden Slumbers) and "Gavotte," in each of which he obtained legitimately-earned applause. The next concert is to be given on Thursday, June 5.

STUTTGART.—A new orchestral composition, by Professor Wilhelm Spield, was produced at the Tenth Subscription Concert. It is entitled *König Helge. Symphonisches Tongemälde in drei Abtheilungen (King Helge. A Symphonic Tone-Picture in three Parts)*, and is founded upon Oehlenschläger's work of the same name. It met with a very flattering reception.

WEDMAR.—A musical novelty, in the shape of a *Singspiel*, or piece interspersed with songs, entitled *Jery und Bately*, has been produced with decided success, and, according to competent judges, will make the round of the theatres of Germany. The book is by Göthe; the music by Mme. Ingeborg von Bronsart.

ST. PETERSBURG.—The prospectus of the Italian operatic season has appeared. The season will commence on the 6th October, 1873, and close during the Carnival of 1874. The following artists are engaged: Madame Patti, for three months here and two months in Moscow; Mdlle. Albani; Mdlle. Scalchi; Signori Naudin, Nicolini, Marini, Graziani, Cotogni, Bagaiolo, and Ciampi. The subscription list is completely filled up already.

THE SONS OF THE CLERGY.

The 219th Festival of the "Sons of the Clergy," held under the dome of St. Paul's Cathedral, was attended by a very large congregation. What are the precise objects of this excellent institution need not be dwelt on in detail. That it helps materially towards affording timely aid to necessitous clergymen, their widows and unmarried daughters, no less than towards educating, apprenticing, and providing outfits for their children, is a fact well known to our readers, musical and non-musical. The subjoined paragraph, taken from the programme, explains in a very few words all that, as matter of history, it is requisite to know:—

"The first Festival was held in St. Paul's Cathedral in the year 1655, when certain zealous members of the Church, moved with compassion for the helplessness and privations of the clergy, suffering under the calamities of those times, formed themselves into an association to alleviate their distress. This private association was soon followed by the establishment of a public body, incorporated by Royal Charter from Charles II., and which, from the circumstance that the first promoters of the Festival were all sons of clergymen, became commonly known as the Corporation of the Sons of the Clergy."

Apart from history, however, with regard to its bearing on the interests of the poorer clergy and their belongings, another fuller official statement may appropriately be added, inasmuch as increased publicity can hardly fail to enhance the sympathy which right-thinking persons must inevitably feel for so excellent a cause. The duties voluntarily undertaken by the Corporation are thus succinctly and emphatically expressed:—

"To afford continuous or occasional assistance, as circumstances may suggest, to clergymen of the Established Church in England and Wales, when in need, from mental or bodily infirmity, the reverses of fortune, the heavy expenses incidental to large families, or any other cause of impoverishment beyond their own control; to grant pensions to widows of clergymen, and donations to widows in temporary difficulties who are ineligible for pensions; to grant pensions to maiden daughters of deceased clergymen on their attaining the age of 45 years, and donations to unsuccessful candidates and other maiden daughters, under 45 years of age, who may by ill-health be incapacitated from earning their own subsistence; to apprentice clergymen's children, whether they may or may not be orphans, to schools, professions, and trades, to assist them in their education at schools or colleges, and to provide outfits for them on their being placed out in the world."

No existing institution more richly merits public support; but on this point we have repeatedly dwelt, and, it is to be hoped, not altogether vainly. In 1872 we are informed that the Governors of the corporation granted donations to 251 clergymen in distressed circumstances; pensions and donations to 894 widows and aged single daughters of clergymen, and apprentice fees, outfits, and educational grants to 249 children of clergymen—in all 1,394 persons.

The full Cathedral service, which brought so large an assembly within the walls of our Metropolitan Cathedral was in the highest degree impressive. The prayers were intoned by the Rev. W. C. Webber, Succentor and Sub-Dean of the Cathedral; the Lessons were read by the Rev. H. Milman (minor canon); the Psalms were sung to Sir John Goss's Double Chant in E—one of the most tuneful and artistically perfect in Church music; and the suffrages were Tallis's immortal "Festival Use." The full Cathedral musical Church service to which we are accustomed at these anniversaries was more than usually complete and grand. The credit was due to Dr. Stainer, Sir John Goss's successor as organist at St. Paul's, under whose superintendence the whole was marshalled into order. Dr. Stainer, was, of course, the conductor. The members of his choir, some 250 in number, and the players in his orchestra, (a complete orchestra, with Mr. Weist Hill as chief violin), were all in surplices. The selection of music was beyond criticism. In place of the usual organ voluntary we had the first two movements of Mendelssohn's magnificent *Lobgesang*, very effectively rendered. Of the Psalms we have spoken. The "Magnificat" ("My soul doth magnify the Lord"), and "Nunc dimittis" (Lord, now lettest thou Thy servant depart in peace"), sung to music composed expressly for the occasion by Dr. Stainer, must have impressed every hearer by their earnestness and truly devotional character—to say nothing of their scholarly musicianship. After the third Collect the choral part

of Mendelssohn's *Hymn of Praise* took the place of "Anthem," and was on the whole remarkably well performed. The principal tenor solos were delivered by Mr. Kerr Gedge, and under such exceptional circumstances they could scarcely have been entrusted to one more competent to do them justice. But the entire performance—a very few drawbacks, almost inevitable, allowed for—was really excellent. The sermon was delivered by the Rev. Francis James Holland, who adopted for his text St. Paul's Epistle to the Philippians, chap. iv., verse 1—"Therefore, my brethren dearly beloved and longed for," &c., and whose eloquent discourse, as may be naturally supposed, bore more or less directly on the theme of the day's celebration. After the sermon Handel's "Hallelujah" was sung by the choir. Mr. George Cooper officiated at the organ all through with the ability for which he is noted. The "exodus" voluntaries, after the "blessing," were the "Amen" chorus, which brings to an end the *Messiah*, greatest of all oratorios, and a beautiful *andante*, one of a set of three organ pieces, composed by our distinguished musician, Mr. Henry Smart—both played in masterly style by Mr. Cooper. Altogether the service was in every sense impressive.

In the evening the stewards of the festival entertained the supporters of the benevolent exchequer of the Corporation to dinner, at Merchant Taylor's Hall. The chair was occupied by the Lord Mayor. The company present numbered nearly 200, among whom were the Archbishop of Canterbury, and many Bishops.

NATIONAL MUSIC MEETINGS.

Preparations for the National Music Meetings at the Crystal Palace in July are proceeding vigorously in different parts of the kingdom. Mr. Griffiths, secretary of the South Wales Choral Union, writes that the choir is busily engaged in preparing for the contest. The choir this year numbers nearly 500 voices. The second general rehearsal took place on Monday last (19th), at the Music Hall, Swansea, and others are to follow at Cardiff, Newport, and Aberdare. These rehearsals are open to the public, and are thus made the means of obtaining funds towards the expenses of the choir travelling to London. At Bristol, Mr. Stone's choir of men's voices is spoken of in the highest terms. Large audiences have already assembled to hear the music that is to be sung in competition. It is this choir, with Mr. Proudman's, that will sing against the Liverpool Representative Choir, in Class III. It is said that 400 applications were made to join the Liverpool choir, out of which the eighty voices, to which number the choirs in Class III. are limited, were chosen. The two Church choirs at Liverpool meet several times each week for practice. In London, the Tonic Sol-fa Association Choir, the Galin Choral Society, the South London Choral Association, the Stepney Tonic Sol-fa Society, the Dalston Choral Society, and others, are all actively employed on conquest bent. At Norwich, the Carrow Works Band rehearses frequently; at Woolwich, Mr. Lawson's capital Bugle Band is in training; and at Gloucester the Volunteer Artillery Band sounds the note of preparation. An interesting feature of the forthcoming meetings will be a competition between the Boys' Home Brass Band, the Harrow Continental College Band, the St. Marylebone Schools' Band, and the band of the St. Mary's Orphanage, Hounslow. The young members of these institutions will contend for prizes that have been offered by Messrs. Besson, Chappell, and other firms, as well as for a purse of sovereigns. We understand that twenty-one sopranos, twenty-three contraltos, seventeen tenors, and twenty-two basses have entered the respective classes for solo singers. The contest that is to take place between trumpeters cannot fail to remind classic readers of a similar trial of skill in days of old mentioned by the ancient historian. The examinations for certificates of merit in any branch of musical knowledge are to take place on July 2nd and 4th, in the concert-room of the Crystal Palace. These examinations being open to all comers, free of entrance fee or any other charge, constitute one of the numerous advantages to the art of music included in the plan of the National Music Meetings.

The Gainsborough picture, recently bought by Messrs. Agnew for the sum of £6,300, has been sold by that firm to Mr. Graham, of Glasgow, with a profit, it is stated, of 10 per cent.

ST. JAMES'S HALL.
MR. CHARLES HALLÉ'S
Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that the remaining Recitals of his Thirteenth Series will take place on the following Afternoons:—

FRIDAY, May 30, | FRIDAY, June 13,
FRIDAY, June 6, | FRIDAY, June 20.

FIFTH RECITAL,

FRIDAY AFTERNOON, MAY 30, 1873.

To Commence at Three o'clock precisely.

Programme.

SONATA PASTORALE, in D major, Op. 28, for pianoforte alone.. Beethoven.
Mr. CHARLES HALLÉ.
TRIO, in E flat, Op. 40, for pianoforte, violin, and horn (first time).. Brahms.
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and MRS. PAQUIS.
SOLO, for violin, in G minor, "Sonata du Camera" (first time)..... Locatelli.
Madame NORMAN-NERUDA.
SOLO, for pianoforte, Prelude and Fugue in E minor..... Mendelssohn.
Mr. CHARLES HALLÉ.
GRAND TRIO, in C minor, Op. 1, No. 3, for pianoforte, violin, and
violinello..... Beethoven.
Mr. CHARLES HALLÉ, Madame NORMAN-NERUDA, and M. LIBOTTON.
Mr. CHARLES HALLÉ will perform on one of Messrs. JOHN BROADWOOD & SONS' Concert Grand Pianofortes.

Sofa Stalls, 7s. Balcony, 3s. Area, 1s.
Tickets at CHAPPELL and Co.'s, 50, New Bond Street; MITCHELL's, 33, Old Bond Street; OLLIVIER's, 38, Old Bond Street; KEITH, PROWSE and Co.'s, 48, Cheapside; HAYS', 4, Royal Exchange Buildings; and AUSTIN's Ticket Office, 28, Piccadilly.

NOTICE.—SECOND EDITION OF "ANOTHER WORLD."

In 1 vol. Post 8vo, price 12s.,

"ANOTHER WORLD;"

OR,

FRAGMENTS FROM THE STAR CITY OF MONTALLUYAH.

BY HERMES.

"A very curious book, very cleverly written. . . . Likely to contain hints on a vast number of subjects of interest to mankind."—*Saturday Review*.

"Hermes is a really practical philosopher, and utters many truths that must be as useful to this sublimary sphere as to those of another world. . . . Of his powers of narrative and expression there can be no doubt."—*Morning Post*.

"A romance of science. . . . Few volumes that have ever come under our hands are more entertaining to read or more difficult to criticise."—*Sunday Times*.

"We can recommend 'Another World' as decidedly clever and original."—*Literary World*.

"Whether one reads for information or amusement, 'Another World' will attract and retain the attention. It reminds one somewhat of Swift's 'Gulliver,' without the grossness and the ill-nature."—*Standard*.

"'Another World' can be safely recommended as sure to afford amusement, combined with no little instruction."—*Echo*.

"Hermes is to be congratulated upon having written with much ingenuity and descriptive power. The book will doubtless attract, as, indeed, it deserves, a good deal of attention."—*Court Circular*.

" . . . We might quote much more, and fill many columns from this curious work, but we have, probably, said enough to stimulate the curiosity of our readers, who will, we have no doubt, speedily procure it, and peruse for themselves the fanciful and elaborate descriptions of the author. Many amusing and clever suggestions are embodied in its pages, and we cannot help suspecting that some of the ingenious speculations regarding the Star Worlds are intended by the author as good-humoured satires upon the familiar institutions of this hum-drum every-day life of ours."—*Era*.

SAMUEL TINSLEY, Publisher, 10, Southampton Street, Strand.

CRYSTAL PALACE SUMMER CONCERTS.

SECOND CONCERT—THIS DAY—SATURDAY, MAY 24, 1873.

PROGRAMME.

OVERTURE, "Der Freischütz"..... Weber.
ARIA, "Viene la mia vendetta" (*Lucrezia Borgia*)—Signor Donizetti.
MEDINI (his first appearance)..... Donizetti.
ARIA, "O mio Fernando" (*Favorita*)—Mdlle. MARIE ROZE..... Donizetti.
ARIA, "Ah si ben mio" (*Trovatore*)—Signor ARAMBURRO (his first appearance)..... Verdi.
ARIA, "O luce di quest'anima" (*Linda di Chamounix*)—Mdlle ILMA DI MURSKA..... Donizetti.
SYMPHONY in A, "Italian"..... Mendelssohn.
NEW SONG, "Marie" (composed expressly for Mdlle. Marie Roze)—Mdlle. MARIE ROZE..... F. H. Cowen.
DUET, "Sulla tomba" (*Lucia*)—Mdlle. ILMA DI MURSKA and Signor ARAMBURRO..... Donizetti.
FANTASIA CAPRICE, for violin—Madame NORMAN-NERUDA..... Vieuxtemps.
ARIA, "Ombra leggiera" (*Donorah*)—Mdlle. ILMA DI MURSKA..... Meyerbeer.
TRIO, "Gual se ti sfuggi" (*Lucrezia*)—Mdlle. MARIE ROZE, Signor ARAMBURRO, and Signor MEDINI..... Donizetti.
OVERTURE, "La Gazza Ladra"..... Rossini.
Conductor..... Mr. MANNS.

DEATH.

On the 12th inst., at Praloran, Melbourne, Australia, WILLIAM HENRY TOLHURST, formerly of Maidstone, aged 74.

NOTICE.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MAY 24, 1873.

THE "land of brown heath and shaggy wood" may be, and, judging by results is, "fit nurse for the poetic child," but it has done little in the way of rearing the child musical. Our brethren north of the Tweed are not an emotional race. A hard-headed, practical set of folk, they look upon life as so much capital to be invested where the highest dividends are paid in cash. The exceptions to this rule are many no doubt, but it would be vain to look for them in the direction of music. Scotland has given birth to poets many; to musicians none—that is to say, of more than local fame. What explains the phenomenon? It cannot be the result of physical influences. The North has a music of its own, as characteristic as that of the more impulsive South; and musical history tells how Scotland could give a stimulus to the powers of a Mendelssohn, the results of which will endure for ever. Nor have we any right to assume that music is foreign to the genius of a people who have excelled in all other exercises of intellect and imagination. Yet the fact remains that one may search from the Tweed to John o'Groat's and from the Hebrides to the German ocean without coming upon the traces of a musical composer or executant worthy of even moderate rank. Scotland, in fact, has done nothing hitherto for the "divine art," in respect of which it has been scarcely more fertile than the summit of Ben Lomond. Again we ask for an explanation, and, awaiting a reply, we can only hazard a guess, which is this—Has the "Scottish religion" anything to do with it? We say the "Scottish religion" advisedly, because the religion of Scotland is, in some important respects, quite *sui generis*. Its creed appeals to the emotions much as would the books of Euclid, were a tremendous penalty attached to failure in solving any problem, or demonstrating any theorem; and its practice is about as unlovely a thing as may be found within the circumference of our beautiful world. What must be the effect of regular attendance at a Scottish kirk we can only imagine with the horror of those who look down an unfathomable depth. To say nothing of the hour-

long sermons devoted to theological mathematics, or the weary prayers which are often sermons in disguise, there is the singing—so-called by courtesy. Who that has heard a genuine Scotch precentor uplift his voice, and meander through "Dundee," followed at irregular intervals and at leisure by the congregation, will forget his feelings? Yet the Scottish religion sees a particular sanctity in these discordant whinings, and fancies them acceptable to the great Object of worship, in Whose special Sanctuary are heard the songs of angel and archangel, and of "harpers harping with their harps." What wonder that such practices, sanctioned by all the authority of a Church which looks upon anything more artistic as unholy, should have a deadening influence upon the musical talent of the people? The result is inevitable; and while Scotchmen are taught that all music, save the drawing of psalms, is vain and godless, music is not likely to make Scotland her home.

Happily there has been a stirring of late in the valley of dry bones. Organs are looked upon in church with less of pious horror, and we hear of choral societies springing up all over the country as fast as the weight of religious censorship lessens. To crown the first act in the musical development of Scotland, there will be a week's Festival in Glasgow next November. Fancy it, Reverend Mucklewraith—a real musical Festival, with its *Messiahs*, *Elijahs*, and what not; with its singing-men and singing-women, its fiddlers and trumpeters, under the shadow of Knox's monument, and within sight of unnumbered kirks! Yet so it is, and we in the South rejoice at the fact, being glad to welcome Scotland to the musical brotherhood of nations.

Our excellent correspondent in Glasgow has sent us some particulars of the coming event, and, to honour them as far as we can, they shall have a place in this leading column. Here are the particulars in our correspondent's own words:—

The promoters of the Festival have now concluded their arrangements, a sketch of which I send you. There are to be in all six concerts, four in the evening and two in the morning. The first is to be given on Tuesday evening, Nov. 4 (*Elijah*), followed by a miscellaneous concert on Wednesday morning. On Wednesday evening *Eli* will be performed, under the conductorship of Sir Michael Costa himself. Thursday evening is devoted to a second grand miscellaneous concert; and on Friday evening, for the first part, Mr. Henry Smart's sacred cantata, *Jacob*, specially written for the Festival, will be produced. The second part will include a new Psalm by Mr. Lambeth, and Gounod's *Gallia*. On Saturday morning the *Messiah*. The vocalists already engaged are Mdle. Tietjens, Miss Carola (specially engaged for Sir Michael Costa's *Eli*), Miss Edith Wynne, Madame Trebelli-Bettini, Madame Patey, Mr. Vernon Rigby, Mr. Edward Lloyd, Mr. Lewis Thomas, and Mr. Santley. The orchestra is to consist of nearly seventy performers, all selected from the leading London societies, with Mr. Carrodus as *chef d'attaque*. The choruses are to be sung by the Glasgow Choral Union. I may add that this society gave a concert last Saturday in our Cathedral. The programme consisted entirely of excerpts from *Elijah* and *Eli*. The performance was an exceptionally fine one, the members of the choir being at their very best. The unequivocal success achieved on the occasion promises well for the execution of the choral music at the coming festival, or, as a local paper styles it, "the jubilee of feasts."

Bravo! Glasgow, and when November arrives we, *Deo volente*, will journey north to see what comes of this new thing under the (Scottish) sun.

STETTIN.—The principal feature at the last concert given by the Musical Union was Schumann's work, *Der Rose Pilgerfahrt*, for solos and chorus. The tenor music was entrusted to Herr Kabisch, who acquitted himself of his task to the entire satisfaction of a numerous audience. The choruses were wonderfully effective, being very well given by the members of the Union. Herr Ersfeldt played a Violin Solo by David. The other compositions were "Abendlied," for chorus, by Eitner, and two songs from Schubert's *Winterreise*.

OCCASIONAL NOTES.

THE *Sunday Times* said, in the course of its notice of *Don Giovanni* at Covent Garden:—

"*Don Giovanni* is at the head of classical operas, and, happily, there are enough amateurs of such things in London to make a perceptible difference in the appearance of the 'house' when they add their numbers to the customary fashionable loungers. No doubt, very many went to hear Madame Patti alone. Such were the 'swells' who hob-a-nobbed between the acts at the entrance to the stalls. Said one, 'Patti's chawming, 'pon soul.' 'Chawming,' responded another. 'Anything pwetty yet?' asked No. 3. 'I've just come, don't you know?' 'Yaas,' was the reply, 'we had a vewy pwetty air, about a quawtaw of an houaw ago.' 'Really! Is this the opewa with the Shadow Dance?' 'No, that's *Dinorah*.' 'Aw! deuced sorry.' Upon these people, of course, Mozart was well-nigh lost; but it is a good thing that we have an artist able to draw them within Mozart's influence."

Does the conversation of the "swells" represent the average musical intelligence of operatic loungers?

OUR little friend, *The Echo*, has waxed figurative of late. Mark how he speaks of Bülow at the Wagner Concert:—

"But the *Huldigungsmarsch*—a great military march—was the most effective climax of all. Here it was that Hans von Bülow ceased to be conductor of an orchestra, and became a military commander—now hurrying on his troops, now shaking a hand charged with imperative vehemence, now pointing with a drawn sword to the foe, then turning half round in rapt excitement, almost motionless, ceasing even to beat, like one watching breathlessly a charge of cavalry, whilst the thunder of artillery broke to the right and the left as the troops dashed over the plain; then riding himself into the thick of battle, and, like one of Tennyson's own knights, bearing all down before him. We never assisted at any such intensely emotional and dramatic display of music; we never heard anything so unlike the stage, and so terribly like the real thing. We shall be borne out for once by Wagnerites and all others present last night when we say that two German words alone express adequately the effect produced—"ganz stupend!" The conductor himself was so well pleased with his soldiers that, contrary to the printed threat, no repetition was required. He thanked them loudly and heartily, and joined in the applause."

All which is bosh, and utterly irredeemable twaddle.

CONCERTS VARIOUS.

SCHUBERT SOCIETY.—The third concert of the season of the above society took place on Wednesday, 14th May, and was attended by a large and fashionable audience. The programme was a good one. The first part was devoted to compositions of R. Schumann. The concert opened with a trio (pianoforte, Herr Hause; violin, Mdle. Friese; violoncello, Herr Schubert), the performance of which was all that could be desired. Miss Hincks played a solo on the pianoforte, Herr Schubert a solo ("Abendlied") on the violoncello, and the "vocalisms" were entrusted to Miss Kate Thomson and Miss Grace Armytage. The second part opened with a sonata by Beethoven, played by Herr Hause (pianoforte) and Mdle. Friese (violin). The vocalists were Monsieur Motion and Miss Cullen. The lady made her first appearance in public on the occasion, and sang the "Sailor boy's farewell." She was rather nervous at the commencement, but it soon wore off, and she was favourably received. Miss Grace Armytage rendered "Sweet bird" in a very effective manner, and Mdle. Jansen played a harp solo in her best manner.

MISS MARY FISHER, a young and clever pianist, gave a *Soirée Musicale* at the Athenaeum, Camden Road, on Friday evening the 17th inst., on which occasion she performed several solos by classical composers, gaining much and deserved applause from her numerous friends and supporters who were present. Miss Fisher also took the pianoforte part in many concerted pieces, in conjunction with Messrs. Zertini and G. H. Girtin, doing full justice to them all. The *soirée* opened with Beethoven's sonata in F minor, played extremely well by the *beneficiaire*, who also gave with effect an impromptu by Schubert, three pieces by Chopin, Kirchner and Schumann, and (by desire) Weber's "La Gaité," in all of which she proved herself a most able and talented executant. In Beethoven's Sonata, Op. 12, for violin and pianoforte, in Mozart's trio in E, and one of Reissiger's trios she was loudly and deservedly applauded. Some songs by Haydn, Blumenthal, and Donizetti, &c., were sung by the Misses Zerlina Zertini and Julian, which varied the programme and gave much pleasure to all present. Mr. William Carter accompanied the vocal music.

MDLE. IDA HENRY, a young and excellent pianist, gave her annual concert on Saturday last, at St. George's Hall, which was fashionably attended. Mdle. Ida Henry is a pianist of the classical school, as was proved by her admirable playing of Beethoven's Sonata, Op. 12, for violin and pianoforte, in conjunction with M. Colyns, a Belgian violinist of repute. Mdle. Henry also gave two solos by Schumann

and Chopin, and Bach's Gavotte in D, in all of which pieces she gained the approbation of those present. With Mdme. A. von Asten Mdle. Henry gave a faithful interpretation of Mozart's Sonata in D, for two pianofortes, which was well received. M. Colyns is a capital violinist of the Belgian school. He played a solo by Vieuxtemps and was recalled, and in Beethoven's Romance in A, gained the approbation of the audience. Mdle. Nita Gaetano and Miss Helen Muir were the vocalists. Miss Helen Muir, who is a pupil of Mdme. Græfenhagen, made her *début* on the occasion and met with decided success. She possesses a well-trained voice, which she displayed to advantage in Meyerbeer's "Ah! mon fils," and in Rossini's "Una voce." She was recalled after each song. Mr. A. Thoulless presided at the pianoforte.

MR. AND MRS. CHESHIRE's concert took place on Thursday evening, May 15th, and attracted a large assemblage of their friends and patrons. Mrs. Cheshire has long been favourably known as a pianist of no mean degree of talent, which was exemplified by her performance, in a style that left nothing to be desired, of Thalberg's fantasia from *L'Elisir d'Amore*. She was also heard to advantage with Mr. Cheshire in Parish Alvares and Czerny's duet from *Linda*, for harp and pianoforte. Both artists rendered justice to this brilliant and effective piece, and they were loudly applauded. Mr. John Cheshire proved himself an able executant on the harp in a new fantasia, composed by himself for the occasion, on airs from *Lucia*, and a "Morceaux Caractéristique," by the late Parish Alvares, which was done every justice to by Mr. Cheshire, who also played, with his pupil, Miss Carpenter, a grand duet on two harps on Irish melodies, both performers receiving the well-merited applause of the audience. The vocal music was good. Sir John Goss's quartet, "There's beauty on the mountain," was admirably sung by the Misses G. Stewart and A. Newton with Messrs. G. Perren and A. Matthison. Miss L. Porter sang a song of Linley's; Mr. G. Perren gave with his usual effect "Alice, where art thou?" which was encored. Mr. W. H. Cummings sang a new song of his own, "Just as of old." Mr. A. Matthison gave with artistic feeling a song from Bennett's *Songs of the Sea*, "Would you be a sailor's wife." Mr. Matthison recited between the parts a clever and effective little sea story, written by himself, called "The little Hero." It was received with much and deserved favour by the audience. Miss Banks, Miss Grace Stewart, Miss Osborne Williams, Mr. Wilbye Cooper, and Signor Caravoglia diversified the programme with some of their usual songs and ballads. A composition by Mr. John Cheshire entitled "A dream of joy," arranged for three harps, harmonium, and pianoforte, played by the Misses Carpenter, Kate Skuse, Mrs. J. Cheshire, Mrs. F. Goodban, and the composer, was well received, and reflects credit on Mr. Cheshire's abilities as a writer of concerted pieces. Messrs. W. Ganz, C. J. Hargitt, and Sidney Smith presided attentively at the pianoforte as accompanists with their usual judgment.

MR. GEORGE TOLHURST's choir gave their second concert of the season at the Norwood Institute, on Tuesday, 20th inst., when a selection of part songs was performed. Amongst them "The Wreath," (Benedict), two of the "Shakespeare songs," (Macfarren), and "Little Celandine," (Gounod), were the most noticeable. The programme included a selection (eleven numbers), from the conductor's oratorio *Ruth*. Every piece was greatly applauded; the duet, "Surely we will return with thee," sung by Miss Jenny Brown and Miss Kate Worth had to be repeated. When will one of our great societies give us a rendering of this much talked-of composition?

THE DEATH SOLACE.

(From "Another World.")

From a little insect, my men of science extracted a material from which is prepared a potion agreeable to the taste. This administered to the patient as soon as the physicians are satisfied that life is ebbing fast; and it, at the same time, calms and rouses the dying man. Within five minutes after it has been taken, all signs of suffering disappear, and the countenance acquires a calm expression, succeeded by a smile of joy rarely seen in the most perfect health. The faculties of the dying man are brightened, and his sensations rendered delightful. He looks calmly on death, makes his dispositions with the serenity of robust health, converses familiarly with those dear to him, gives them his blessing, and passes away as though he were leaving only for a short and pleasant journey. I have seen many exhort their children and relatives, and speak of their departure for another world with an eloquence seldom heard on other occasions.

OUR CONTEMPORARIES.

EXHIBITION CONCERTS.

The *Standard* of Thursday contained the following:—

"Musical doings appear to concentrate themselves in the large building at Kensington as the fittest arena of such displays, since now that the daily Exhibition concerts, under Mr. J. Barnby's direction, are taking place, and that morning organ performances are contributed by Dr. Stainer and others, and evening concerts are held here with more or less frequency, a music-seeking person could hardly fail to be suited, at whatever hour he might direct his steps Kensington-wards. The daily 'Exhibition' classical concerts we are glad to see gaining ground with the general public. Their high character has been persistently maintained, and their distinctive purpose steadily kept in view. The first of the young native musicians whom the directors have put forward is Mr. W. H. Thomas, son of Mr. Lewis Thomas, the popular basso, who has appeared during this week as an exponent of pianoforte music, choosing no less a work than Mozart's concerto in C (No. 14), in which to appeal to public favour. This composition, bearing the impress of its composer's genius, like most of his works, is too seldom heard. The beauty of the concerto would obtain for it frequent and repeated hearing but that the difficulties which stand in the way of the pianist are not lightly to be overcome. It is, therefore, the more pleasing duty to be able to record that Mr. W. H. Thomas played the concerto in a masterly manner, without affectation, and with a steadiness which proved that he had studied in a thoroughly solid school. We hope to hear Mr. Thomas again and often."

A TESTIMONIAL TO MR. GROVE AND MR. MANNS.

(From "The Choir," May 17.)

The following "Suggestion" from a correspondent of the *Pall Mall Gazette*, which appeared in last Friday's issue of that paper, will, we believe, meet with the cordial approval of our readers:—

"As the directors of the Crystal Palace announce their intention of celebrating the commencement of the twentieth year of the existence of the Palace by a festival, at which honour will be done to the memory of the Prince Consort and Sir Joseph Paxton, would it not be an equally fitting opportunity for English musicians, professional and amateur, to offer to Mr. George Grove and Mr. Manns some testimony of their regard and esteem? Great as may be our debt to the dead for the conception of the idea which has been worked out with so much benefit to the public, and, on the whole, with considerable advantage to art and artists at Sydenham, it should not be forgotten that we owe still more to the living, and that if it had not been for the untiring energy and ability of Mr. Grove, coupled with the equally noteworthy executive talent of Mr. Manns, we should never have obtained the Saturday Concerts, which constitute the chief claim of the Crystal Palace upon the support of musicians, and indeed of the art-loving members of the community generally. The excellence of the performance of the instrumental music, under the bat of Mr. Manns on the one hand, and the richly annotated programmes by Mr. Grove on the other, enable the amateur not only to enjoy but to appreciate the works of the great masters to an extent formerly unknown, except to the favoured few at the more exclusive concerts of the old societies, and, therefore, as public educators of the highest class, they deserve some recognition. Instead, then, of leaving the task to a more intelligent posterity, it would surely be well for English musicians to bestir themselves and to show their gratitude, if it be only in the simple form of a congratulatory address to those who have so conscientiously done their duty."

That such a testimonial as is here suggested would be nothing more than a well-earned reward for a long and unwearied effort to supply Englishmen with orchestral performances, equal if not superior to those which can be heard abroad, must be evident, and that Mr. Grove has undertaken the by no means easy task of editing, and to a considerable extent of writing, the concert books purely as a labour of love is, we believe, generally known; for although in his official position as Secretary to the Crystal Palace Company he might naturally have been expected to take an interest in any project for the improvement of the building and its attractions, it is obvious that such a task could not by any process of directorial arrangement of labour be brought within the duties of the Secretariat. It may be assumed, therefore, that he has, *sponte sua*, done this useful work with a success which has been so often commented upon in our own columns and those of our contemporaries that it calls for no further notice. "Good wine needs no bush," and assuredly such matter as that which "G" supplies the Sydenham audience week by week, during the season of the winter concerts, carries its value upon the face of it in the eyes of all who are capable of appreciating good

music and good writing. We have in fact, in all these notices a combination of the two qualifications so needful in musical criticism, and so seldom found in one and the same man—a thorough acquaintance with the art and its literature, and literary power of a high order. Nor does Mr. Grove's title to honour end here, for it may fairly be supposed that the selection of the music, on which so much depends has been largely due to him in conjunction with Mr. Manns. And on this head it is absolutely impossible to find room for anything but praise. The production of all the great symphonies; the energy displayed in unearthing works which but for the zeal of these gentlemen, as in the case of some of Schubert's MSS., might have remained for ever unknown; the performance of new compositions by young German and English writers—these points and many others will naturally occur to the reader in thinking over the musical gains from the Crystal Palace Concerts. Turning next to the execution of the music, with which Mr. Manns is more immediately connected, we find the same cause for congratulation. Uniform excellence is the rule with his band, a coarse or unsteady rendering of a great work is unknown, and except, of course, on minor points, where individual tastes may fairly differ, critics of all degrees have been unanimous in their praises. It is indeed difficult to avoid the use of language which may seem to readers at a distance to be unduly laudatory in speaking of this matter, and we will, therefore, say no more, believing that the suggestion made in the pages of our contemporary needs little commendation at our hands. What we have written we have written in all sincerity, because we believe that honest work in the cause of art meets with too little encouragement in these days, when mere popularity hunters so often receive the honours due to their more worthy but less pushing brethren; and although we are well aware that Mr. Grove and Mr. Manns desire no higher reward than that inevitably springing from the *mens conscia recti*, we deem it our duty as musical journalists, heartily to second the proposal which has been made at such an auspicious moment.

LA FILLE DE MADAME ANGOT.

The question of the value of opéra-bouffe as an entertainment, and its effect upon musical and dramatic art, has been so frequently discussed, and must have been so wearisome, that we prefer to let it alone. It may be very good taste or it may be very bad taste to like opéra-bouffe, the books of these operas may be frivolous or amusing, the music may be imitated or of original merit. One thing, however, is quite certain, and that is, we like to see in London the successful plays of the great theatrical capitals. When Paris produces a novelty we are anxious to hear all about it; when Brussels starts a new opera it is essential we should be familiar with its airs and choruses. Within a few hours of the production of *La Fille de Madame Angot* at the Folies-Dramatiques, in Paris, at the close of last February, the English public were, in these columns, fully informed of the pleasure in store for the lovers of light music and a bright, effective plot. We were pleasantly excited about the play, and anxious to hear the new and clever music by Charles Lecocq. Informed that the new opera was originally produced in Brussels, where its success was unquestionable; distinctly impressed with the fact that a story had been selected entirely free of offence and unworthy suggestion; convinced that it was more like comic opera than opéra-bouffe; persuaded that the music was not unworthy the attention of musicians—we were naturally anxious to become better acquainted with *La Fille de Madame Angot*. It is vexatious to be behindhand in these matters. There was a wonderful conspirators' chorus; we wanted to hear it. There was a captivating valse; we desired to dance to it. There was a fish-woman's ballad, romances for tenors, duets for female voices, and finally a great vocal passage of arms between two jealous women sprung from the gutter, who suddenly throw off their refinement and return to their original slang. We wished to hear all this, and to say if we also, in England, where opéra-bouffe is not a neglected art, endorsed the popular verdict concerning Madame Angot's daughter. Thanks to the enterprise of M. Humbert, director of the Théâtre des Fantaisies-Parisiennes in Brussels, our wishes can be gratified. This energetic gentleman has brought over *La Fille de Madame Angot*, the valse, the

chorus, the romances, and the duets, and, more than this, introduces to England the principal members of the company responsible for the original Brussels success. We are able now to see Clairette, the daughter of the famous Parisian fish-woman, Mme. Angot, adopted by the rough-and-ready folks of the Halle, and perplexed between the rival attractions of Pomponnet, the barber, and Ange Pitou, the poet. We can follow the woman's war between the old friends, Mlle. Lange, the actress, and Clairette, the fleuriste, over this same Ange Pitou, a disreputable young rascal, with a fancy for verse-making and a handsome face. We watch the schemings of the actress to defeat her simple friend, the charming indifference of the poet as he is knocked about like a shuttlecock from one to the other, and finally, after a war of words between Clairette and Mlle. Lange, in the choicest *argot* of the Halles, we rejoice to find that Clairette gives up Ange Pitou as a bad job, and marries the barber.

The music of this opera is really delightful in parts. The conspirators' chorus, sung in unison by rich voices, with staccato effect, won the whole house; the valse, a very pretty fancy, instantly brightened up the audience, and would have been listened to over and over again with pleasure; the ballad of Madame Angot, given with stirring dramatic effect by Mme. Delorme, was heartily encored; while here and there songs and duets, romances and pleasant musical fancies, persuaded every one of the cleverness and taste of Charles Lecocq. It is a pity, then, that such good wine should be wasted in such a deluge of water. We hear a song and are charmed; we have to wait half-an-hour before we get another. Our ears are fascinated with a melody, and we have waited so long for it that we become vexed when it so instantly disappears. The long-expected chorus exceeds our warmest anticipations, but away it goes like a will-o'-the-wisp, and leaves us in the darkness of the verbose libretto. There is a suspicion of humour in the book, and a wealth of melody in the music; but the extreme length of the entertainment seriously threatens the favourable impression which should be stamped by such a work. The new opera is fairly interpreted, and, on the whole, well sung. Pauline Luigini and Jeanne d'Albert appear as Clairette and Mlle. Lange, painstaking actresses and vocalists of fair and average merit. They both have spirit, if little taste or expression. On the other hand, M. Mario Widmer, the Ange Pitou, is a graceful and very clever actor, and sings with admirable feeling. Nothing could be better than the Amaranthe of Mme. Delorme—a small part acted and sung with complete efficiency. Carefully trained by M. Theodore Warnots, the band and chorus did their work remarkably well, and the famous "conspirators' chorus" was encored as much for the skill of the performers as the charm of the composition. The verdict on *La Fille de Madame Angot* will certainly be favourable.

DINORAH AND MADAME PATTI.

(From the "Daily Telegraph.")

Meyerbeer's penultimate opera, *Dinorah*, holds its ground in this country for a twofold reason. It has, to begin with, the charm of an imaginative yet pastoral story, so treated as strictly to preserve local colour. Nothing more Bretonesque could be found in Brittany. The simple piety of the lowly folk who alone take part in the drama, and their strong superstitions, are as truthfully characteristic as are the dresses they wear. To witness *Dinorah*, in fact, is to read a page of Breton life. Who will doubt that this form of realism is a great advantage to the work? Meyerbeer evidently thought so; and he pushed it to an extent which, in less capable hands, might have been dangerous. There is no parallel in opera to the delightful idyll with which the last act opens. After the storm and excitement of the night scene, and when the fate of *Dinorah* and Hoel is yet in suspense, the curtain rises on a landscape bathed in the sunshine of morning. An unknown hunter appears, rifle in hand, singing of the joys of the chase. He goes, and a reaper enters, whetting his scythe to the rhythm of his own music. He departs, and is followed by two goatherds, who exchange their rustic greetings, and presently talk, with the returned hunter and reaper, of the night's tempest. "Let us never forget to pray," says the hunter, and, kneeling down, the four offer their morning tribute of thanks. All this while the action of the opera is arrested. *Dinorah*, Hoel, and

Correntino are forgotten, and we give ourselves up to the poetic influences of one of the most charming pastorals that poet ever conceived. Truly nothing in opera shows more daring than the working out of this episode; and never was daring more clearly justified by success. As for Meyerbeer's music, it is a masterpiece of that art in composition which can reflect with perfect truth the spirit of events and even of locality. The Bretons may not possess the infinitely diversified rhythms of *Dinorah*; still less may they have melodies equal to the delicious themes which crowd upon each other through the opera. Nevertheless, one enjoys a sense of fitness, almost unique in its degree, when listening to Meyerbeer's strains. The enjoyment is due, perhaps, to feeling rather than perception, but its existence is the greatest tribute that can be paid to the composer's skill. That *Dinorah* will outlive Meyerbeer's largest works may safely be said. It is true to nature, as well as exquisite art. In England *Dinorah* has had good fortune, apart from its own attractiveness, thanks to those who have played the chief character with success. Meyerbeer's rustic maiden is no ordinary member of the large group of operatic heroines who lose their senses. Generally speaking, the "mad parts" in lyric drama are easy, as far as satisfying conventional requirements goes. Let down the back hair and allow one tress to float wildly across the breast, press the temples convulsively with both hands, stare hard at nothing, and plunge about the stage in the most irregular of moods—*voilà tout!* Moreover, the mad heroine is usually seen under circumstances which make these demonstrations all that are required. But with *Dinorah* the case is very different, and to meet it the subtlest powers of art are necessary. The Breton maiden is a harmless maniac who wanders about the fields with her goat, loved and protected by everybody, as though she were a "little one." Here is no case of dishevelled tresses, galvanic starts, and vacant stares. *Dinorah*, the child-woman, decks herself with flowers, sings to her goat, prattles to all she meets, and is quite happy, save when she loses her shadow, or when some dim picture of the past floats before her obscured mental vision. How to represent such a character as this in the perfection of its unnaturalness is a problem the greatest artist may be proud to solve. That Mme. Patti solved it long ago need scarcely be said, but her performance on Monday was a triumph more complete than any previously gained in the same part. The *Dinorah* of Meyerbeer, finished to the smallest detail, appeared on the stage, and at no time was attention called to the means by which Madame Patti worked out a result so natural as entirely to conceal its art. It would be easy to dwell long upon the thousand subtle points in Madame Patti's acting, but we prefer to indicate the chief of them all—one never so prominent before. Throughout the first two acts *Dinorah* had appeared in the happiness of unconscious childhood, clouded now and then like an April sky, but, like it, soon re-brightening. At the beginning of the third act, when reason is restored to her, the childish gladness vanished, *Dinorah* had woke up to that which Wordsworth called the "awfulness of life"—the life that, according to Shelley, "like a doom of many-coloured glass stains the white raiment of eternity." Nothing could be more impressive than this change. A pained look succeeded to the smile of insanity, and, even in the height of her joy, *Dinorah*'s aspect was chastened and subdued. With a master-stroke, therefore, did Madame Patti finish a performance which those who followed it attentively will not soon forget. It is needless to tell how she sang the familiar music, or what applause the audience showered upon her at every opportunity.

A CONCERT of a popular character, consisting of ballads, part songs, &c., will be given this evening, in the Albert Hall. The solo vocalists announced are Madame Lemmens-Sherrington, Mr. Sims Reeves, Miss Dones, and Mr. Thurley Beale. Mr. Sims Reeves is to sing "Tom Bowling," Frederic Clay's new song, "Tis better not to know," and to join Madame Sherrington in the "Miserere Scene," from *Il Trovatore*. The choir will be composed of the members of the Royal Albert Hall Choral Society, conducted by Mr. Barnby, and are to sing, amongst other pieces, Mendelssohn's "Judge me, O God." A special feature in this performance is the fact of its commencing at seven o'clock and terminating at nine.

A PROVINCIAL AT THE ITALIAN OPERA.

(To the Editor of the "Musical World.")

DEAR MR. "WORLD,"—Being up from the country—Briary Brambles is my abode—I went, through the kindness of a London friend, to the Royal Italian Opera last night. *Masaniello*, which I had seen and heard before, was the entertainment provided, and an enjoyable repast it proved. Of course my taste can hardly be said to be very refined, for in our rural district (which is now looking very green, no thanks to the east wind,) fine music is something imagined but rarely heard. But I suppose I ought to tell you a "bit of my mind" respecting what I heard. Well, after saying that the overture, (which I have known ever since I was so high—please to imagine I'm placing my right hand about two feet from the ground), was well played—I mustn't use superlatives or you'll laugh at my country expressions, and besides it is not easy to get 80 gentlemen to play very *piano*—I must speak of the chief characters. First then of the *dames*: Nothing like a little *French*, it makes us *nobodies* seem as *somebodies* when we use it. Madame Sinico and the *danseuse* who sustained the part of Fenella must have my expression of approbation. The former sang well; that is to say, she proved herself the useful little lady (as I see in your paper so much read in our part—she is often styled) on this occasion; and I do not think she received as much applause as she was entitled to. But the other lady, if she didn't sing—and of course she didn't as she was dumb—acted; and really, Sir, her acting spoke as eloquently as the book I held in my hand, which by the way I did not look at, for half the fun is to buy a book and the other half not to think anything more of it afterwards. That is my usual practice. That very ungrateful part, Alfonso, was sustained—no matter by whom; you may be sure by no one very grand, as no artist would care to be associated with a character in every way so objectionable. Signor "Bag-o-jelly," as I heard some person call him, was a satisfactory Pietro, his rich bass voice being "all there" in the great duet, which was *encored*. Fortunately this piece does not require delicate vocalisation. The patriotic fisherman who eventually wears a crown is certainly one of Signor Nicolini's best assumptions. The character of the music, excepting in one piece, is in every way fitted to this gentleman's voice and style. The delivery of energetic passages which need the full voice is his *forte*, and therefore when he sings *forte*, he is at his best. You may take it for granted, then, that in the duet with "Bag-o-jelly," he too was "all there." There is such a thing as being a shade below tune in *mezzo-voce* singing, and the voice being very tremulous—a certain kind of cultivation brings this state of things about. I leave you to infer what the singing of the celebrated "Sleep Song" was; and this was the exception to which I refer. But I must not write more, or you will deem your country correspondent tedious.—Yours,

17th May, 1873.

J. CHAWBACON.

REVIEWS.

A. HAMMOND & CO.

Berlin Galop. By GUSTAV MICHAELIS.

This galop is one of the simplest kind; a child might play it a *prima vista*. But it is none the less animated and stimulating.

Daheim Waltzes. By JOSEF GUNG'L.

THESE waltzes are more characteristic and striking than the set previously noticed. Some of the themes show great ingenuity of construction, and go far to secure that freshness which is so hard to obtain within the limits of a dance form. We have nothing but praise for Herr Gung'l's efforts in the case before us.

Bruder Lustig Galop. By FRANZ BUDIK.

A FAIR average production, by a composer previously unknown to us.

Copenhagen Waltz. By JOSEF GUNG'L.

AN average example of Herr Gung'l's facile invention and good taste.

CHAPPELL & CO.

Polonaise. By IGNACE GIBSON.

IN the not very large repertoire of Polonaises, we know few more charming and graceful compositions than this.

J. B. CRAMER & CO.

My White Rose. Song. Written and composed by LOUISA GRAY.

PATRETIC words, and expressive music, a criticism which conveys much in little.

JOSEPH WILLIAMS.

O speak not dear Annie, so gaily. Ballad. Words by JAMES SPILLING. Music by CHARLES EDWIN NOVERRE.

A SIMPLE ballad in F major, which will please many tastes.

WILKIE, WOOD & Co.

Eventide. For the Pianoforte. Composed by J. LEA SUMMERS.

A somewhat pretentious, but withal effective, composition in G flat major, which may be set before amateurs of cultivated taste. Writers for the piano should be encouraged to produce works of this kind, as a set-off against the countless effusions intended for no higher purpose than the gratification of school-girl taste. Mr. Summers may hardly hope to see his piece a favourite inside Minerva House, but all connoisseurs will applaud it as a good specimen of a good sort.

ST. JAMES'S MUSIC AND PIANOFORTE COMPANY.

I dreamt that I passed through Fairyland. Written by Mrs. M. A. BAINES. Composed by EDMUND WIEHLER.

A song not much, if anything, above commonplace. We marvel why composers think it worth while to publish their merest small-talk. Authors do not make notes of daily gossip and request the public to buy them.

NOVELLO, EWER & Co.

The Lord is my strength. A short, easy, full Anthem for Christmas day. Composed by ALBERT LOWE.

MR. LOWE writes with the gravity and earnestness of a true composer for the Church. This little anthem is well adapted to meet the wants of small choirs, and cannot fail of acceptance when looked at from the higher ground of religious edification. Moreover, it shows a thorough musicianly spirit, and that rare gift, the *ars celare artem*.

Eily's Reply. Song. Written and composed by ALFRED B. ALLEN.

Eily's reply was no reply at all, in the ordinary sense. Patrick urged his suit, and the maiden laid her head upon his breast, which, says he,

"Was her sure sign
That she would be mine,
In answer to words I addressed."

This satisfactory condition of things is illustrated by simple and appropriate music, the whole making a song adapted to please.

B. WILLIAMS.

The Enchantress Waltz. By ANNIE MINOT.

THESE waltzes are tuneful and pretty; easy to play, and very *dansante*.

E. C. BOOSEY.

A Land where Beauty cannot fade. Trio, for Soprano, Contralto and Tenor. The Poetry by M. H. The Music by W. H. CUMMINGS.

ANYTHING from Mr. Cummings' graceful and scholarly pen is welcome, especially when, as in the case before us, that pen appears at its best. The composer has caught the spirit of the poetry, and given it expression by help of rare taste and skill. That the Trio will make its way both in public and private cannot be doubted by those who believe in the power of excellence.

She like a Seraph sings. Song. Poetry by L. S. Music by W. H. CUMMINGS.

MR. CUMMINGS has so often sung this charming song that all we have to do here is to direct the attention of our readers to its publication. The music is well adapted for amateur use, and the sentiment of the verses will obtain a welcome in every home.

Cruelty to Animals.

(From "Another World.")

It seems that they manage certain matters in certain distant planets better than they do here. The author of *Another World* says:—

"Cruelty to animals, even not intended for food, entails so much disgrace that it is an offence of the rarest occurrence. My laws provide various punishments, according to the grade of the offender and the nature of the offence. If a common man were cruel to his horse he would be compelled to draw his merchandize by hand. If the offence were committed by one of high position the punishment would be more severe, and not only would the offender be treated as though unworthy of exercising power over good animals, and consequently deprived of his horses, but he would be supplied with a vicious horse, and, perhaps, compelled to ride along a dangerous path, so the better to appreciate the gentleness of the horse maltreated. Cattle are treated with great kindness, harshness being supposed to deteriorate the excellence of the meat."

Hermes.

CARLO PATTI.

Carlo Patti died at St. Louis, Mo., on March 17, of consumption.

"Carlo Patti was born in the green-room of the Theatre Royal, Madrid, during the performance of the opera of *Norma*, in the winter of 1842. His mother, then a popular *prima donna*, on the evening of his birth, lent her superb voice to the first two acts of that sublime creation, but was forced, from her indisposition, to desist from attempting any further strain, and retired to her room, where, shortly after, the celebrated violinist was born. He was the only brother of Adelina Patti (Marchioness de Caux), of Carlotta Patti, and of Amelia Patti Strakosch. The deceased, in his twentieth year, had attained such proficiency in the use of his favourite instrument, the violin, that he led the orchestra at the Varieties Theatre, New Orleans. He had been connected with other first-class theatres in the same capacity. When quite young he married Effie Germon; but a few years after they were divorced. In New York he won success as the musical director of the Grand Opera-house and conductor of the concerts of the Ninth Regiment Band, and while so employed he married Miss Nully Pieris, which act estranged him from the love and sympathy of his sisters. He went to St. Louis to direct the orchestra of the Wakefield Opera-house, but that theatre soon failed, and he then gave a few concerts in surrounding towns with but little success. He became pecuniarily involved, and, at the time of his demise, was without means. The generosity of his friends had to be depended on for the proper honouring of his remains. The funeral took place on the 18th, from St. Bonaventura's Church. The orchestra of Theo. Habelman's Apollo Theatre kindly volunteered to assist in the funeral services of the departed musician, and, under the leadership of Mr. Schraun, assisted by Mr. La Fontaine, Mr. Habelman, Mr. Herrmann, and Mr. Schuler, furnished the music for the burial service. Mr. Charles Kunkel also assisted, playing the "Kyrie Eleison." Only a few friends gathered to do homage to the deceased. His widow is fulfilling an engagement at Deagles' Varieties in that city; and, notwithstanding the distaste of relatives, he cherished her with seemingly true affection."

WAIFS.

In some of our theatres, thanks to "vaporisers" and other inventions of the perfumers, we are able to gratify our noses at the same time that we tickle our ears and please our eyes. A considerable advance, however, on the art of Rimmel has been attained in the neighbouring star-capital of Montalluyah, which leaves our poor perfumed programmes and scent-raisers in the auditorium far behind. If we may believe the author of *Another World*, they have a very superior sort of harp up in Montalluyah which exhales perfumed symphonies, or symphonic perfumes, whichever the reader prefers. "Around its framework most elegant and tasteful ornaments are executed with the minutest perfection—small birds of variegated plumage, perched on graceful foliage of green enamel, with flowers in their natural colours so executed as closely to resemble nature. The birds, flowers, and foliage are connected with the chords of the harp, and conceal from view small vases or reservoirs set in the framework of the instrument. From these with every touch of the chords a beautiful fragrance is exhaled, the force and delicacy of which depends on the more powerful or gentler strains produced from the instrument. The instant the player strikes the chords the little birds open their wings, the flowers quiver in gentle action, and then from the vases are thrown off jets of perfume. The more strongly the chords are touched the more powerfully does the fragrance play around. In tender passages the perfume gradually dies away, till it becomes as faint as to be appreciated only by the most delicate organisations. The result, however, is that the sense is gratified, the heart touched, and the whole soul elevated." Whether the Montalluyans prefer the sniff pianissimo to the smell forte, or *vice versa*, is not stated; but we imagine a vast range must open out to the writers of the scent-symphonies and nose-concertos up there.—*The Orchestra*.

Signor Piatti has lately been playing with great success at Nantes.

Prince Arthur returned to London on Tuesday afternoon from Vienna.

M. Gounod's benefit concert, at St. James's Hall, is to take place on Saturday, the 31st inst.

Herr Pauer will give his "Historical Concert" on Monday next, at the Hanover Square Rooms.

A grand performance of military bands will regale the ears of the Shah of Persia at Kensington Gore.

Signor Foli has signed an engagement for the Italian Operas at St. Petersburg and Moscow for the ensuing season.

The Art Hall of the Vienna Exhibition has been opened, and the collection it contains of English pictures is greatly admired. In visiting the hall the Emperor spoke in very complimentary terms of the patriotism and self-denial of the gentlemen who, at some risk, had sent these valuable works so far.

Miss Helen Hogarth (Mrs. Roney), announces her annual concert for Thursday next, at the Hanover Square Rooms, when she is to be assisted, as usual, by some of the most favourite vocal and instrumental artists of the day.

Messrs. Frederick Liffie (Kibworth, near Leicester); James Taylor (organist to the University and New College), New College; Walter Parratt (organist, Magdalen College), Magdalen College; and Frederick William Pacey (Bolton-le-Moors), St. Mary Hall, have taken their degrees as Bachelors of Music at Oxford.

Mr. Frederick Penna, we are informed, is about to give a lecture in St. George's Hall, on the character of Elijah, as depicted by Mendelssohn, in his superb oratorio, with introductory and incidental remarks upon "musical portraiture"—including vocal and instrumental illustrations. Nothing could be more interesting.

A London correspondent of the *Liverpool Porcupine* says:—

"The festival of the choirs at the Crystal Palace in July next is exciting considerable interest. It greatly delights me, as a 'Dicky Sam,' to hear of the efforts which are being made in Liverpool to ensure a proper representation of the town at the national competition. Your esteemed Mayor and others who have initiated, and are actively engaged in carrying out, the work, deserve substantial support. You will have the opportunity of hearing rehearsals, I presume, before the Liverpool choir starts for the Palace, and I will be greatly disappointed if 'the good old town' does not carry off honours."

We have often shown up the truly Christian sentiments of Christians, but here is the climax, taken from the very pious *Church Herald*:—

"Mr. J. Stuart Mill, who has just gone to his account, would have been a remarkable writer of English if his innate self-consciousness and abounding self-confidence had not made him a notorious literary prig. His 'philosophy,' so-called, was thoroughly anti-Christian; his sentiments daringly mischievous and outrageously wild. As a member of Parliament he was a signal failure, and his insolence too, and contempt for, the great Conservative party was well known. His death is no loss to anybody, for he was a rank but amiable infidel, and a most dangerous person. The sooner those 'lights of thought' who agree with him go to the same place the better will it be for both the Church and State. We can well spare the whole crew of them, and shall hear of their departure, whether one by one, or in a body, with calm satisfaction."

MADAME ADELINA PATTI.—Madame Patti narrowly escaped a serious accident on the evening of Monday last, at the Royal Italian Opera. The performance was *Dinorah*, in which, at the close of the second act, the heroine is supposed to cross a bridge, which breaks down. In stage language, this part is "doubled," and the drop is made by a super disguised as Dinorah. A good deal of changing takes place, and Madame Patti, making room for others, leant against a screen, which gave way, and her right foot slipped through a small gap in the platform nearly up to the hip-joint. She fell backwards, and it was some seconds before she could be extricated. She was carried in a state of insensibility to her room, where she was seen by Mr. Lennox Browne, in professional attendance on the stage. Though somewhat severely bruised and shaken, Madame Patti had sustained no serious injury, and, with characteristic courage, as soon as she came to herself, she dressed for the next act, and begged that the accident might pass unnoticed. She played her part to the close of the opera with her accustomed animation and effect; and none could have guessed that the fair Dinorah's recovery from her swoon, after her rescue by Hoel, had received so realistic an interpretation behind the scenes.—*The Lancet*.

Through the advertising columns of the *Church Times*, the public is informed that "a priest of the Church of England" is in need of "two strong, active girls, one as under house and kitchenmaid, the other as under nurse. They must each possess a good full round soprano voice, have correct ears, and, if possible, know something of music. His reverence is surely very particular, and just a trifle inconsistent—at least, so it appears to me, who, if my future happiness depended upon my present deeds in music, would not be quite so cheerful as, thank Providence, circumstances leave me at present. I learn on the highest lexicographic authority, that "soprano is the supreme or highest vocal part in music;" yet these two strong, active girls must, "if possible, know something of music." What does it mean, I wonder? Are the domestic commands of the rectory given and answered like the *Cantoris* and *Decani* song in the cathedrals? In a nurse, a "full round soprano" might be useful as a soporific for the infants; but how can it be expected that a young lady with the knowledge of the "supreme or highest part in vocal music" will so far descend the scale as to wash up dishes and scrub floors? Still, in publishing his scheme for combining high art with low work, the reverend advertiser needn't have made himself offensive. He talks about having "correct ears!" Are they to be as long as his own? If so, I am afraid he will not get any bipped to suit him; and the only likely quadruped is very uncertain in his performances, and, so far as I can judge, not a good soprano.—*Figaro*.

Sir Julius Benedict's overture to *Macbeth* will shortly be performed at the daily orchestral concerts in the Albert Hall.

A very fashionable concert, under royal and distinguished patronage, took place at Dudley House on the 9th of May, under the direction of Herr Schubert, for the Home for Daily Unemployed and Necessitous Governesses. All the artists kindly gave their valuable services on the occasion, and we trust a handsome sum was realised.

Miss Purdy, the only English artist who sang at the concert given at St. James's Hall, for the benefit of Mdlle. Ciabatta, was a pupil of the late Signor Ciabatta. The song Miss Purdy gave on the occasion was, we are informed, the last one taught her by her accomplished master, and her singing elicited for it a unanimous recall. The hall, our readers will be glad to hear, was well filled.

There was quite a rush at three o'clock, on Saturday, from the Flower Show to the Opera Theatre. It had been announced that once, and once only, the unutilised text of *Happy Land* was to be given at the Crystal Palace; and the result was an unprecedented demand for reserved seats. The highest regular price for these preferential positions was only half-a-crown; but shortly before three o'clock a pound a piece was freely offered, and no takers. Selene, the Queen of the Fairies, was, as usual, magnificently looked and played by Miss Helen Barry, and the whole troop of Kensington fays were as charming as usual; Messrs. Ethais, Phyllon, and Lutin gave all the dialogue which the authors had originally set down for them; but the special "make-up" being absent, there was, as a consequence, a total absence of personal sting or malice. The majority of the short jokes went off very well, but the larger speeches, laden as they were with political allusions, hung fire a good deal; and to the majority of the Sydenham audience the last grand "situation" seemed to be rather unintelligible. However, taken altogether, the piece was decidedly a success; it attracted the most crowded audience ever assembled within the Opera Theatre. The miscellaneous vocal and instrumental concert with which the day's entertainments terminated was by no means the least attractive item in the programme. The united bands, under the direction of Mr. Manns, went splendidly; and that gentleman's own brilliant polka, "Minnie," the main burthen of which fell upon Mr. Wilmore, with his cornet *obbligato*, literally "brought down the house."

MUSIC RECEIVED FOR REVIEW.

NOVELLO, EWER & Co.—"Eight Hymn Tunes," composed by Robert M. Millburn, B.A.
HENRY FARMER (Nottingham).—"The Singer's Guide to Pronunciation," &c., by John Adcock.

Advertisements.

THE VOICE & SINGING BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVIDSON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By T. A. WALLWORTH.

A method as used by the Author for his Pupils in the Royal Academy of Music, and upon which have been cultivated the voices of many successful vocalists now before the public.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULIEN), 5, Vigo Street; and of the Author, at his residence, 86, Wimpole Street.

POPULAR CLASSICS.

*A Selection of Sterling Compositions for
the Pianoforte.*

EDITED AND FINGERED

BY

WALTER MACFARREN.

- | | | |
|---|-----------|-----|
| 1. Sonata in G | Haydn | 4 0 |
| 2. Sonatina in C (Op. 37) | Clementi | 4 0 |
| 3. Posthumous Rondo in B flat..... | Mozart | 4 0 |
| 4. Sonata in D (Op. 47) | Dussek | 5 0 |
| 5. Sonata in C sharp minor | Haydn | 5 0 |
| 6. Sonatina in E flat (Op. 37) | Clementi | 4 0 |
| 7. Bourrée in A minor (Suites Anglaises) | Bach | 3 0 |
| 8. Sonatina in G | Beethoven | 2 6 |
| 9. Echo (from the Partita in B minor) | Bach | 2 6 |
| 10. Sonatina in F (Op. 38) | Clementi | 4 0 |
| 11. Sonatina in F..... | Beethoven | 3 0 |
| 12. Sonata in C | Haydn | 4 0 |
| 13. Prelude and Caprice in C minor (1st Partita) ... | Bach | 4 0 |
| 14. Sonata in E minor | Haydn | 5 0 |
| 15. L'adieu..... | Dussek | 3 0 |
| 16. Two Minuets in C and D | Beethoven | 3 0 |
| 17. La contemplazione | Hummel | 4 0 |
| 18. Abschied | Schumann | 3 0 |
| 19. Allegro, Sarabande and Scherzo in A minor (3rd Partita) | Bach | 4 0 |
| 20. Sonata in F | Haydn | 4 0 |
| 21. Andante in B flat (Op. 75) | Dussek | 4 0 |
| 22. Rondo a Capriccio (Op. 129) | Beethoven | 5 0 |
| 23. Souvenir | Schumann | 2 0 |
| 24. Allegro, Sarabande and Passacaille in G minor (7th Suite) | Handel | 4 0 |

LONDON:

ASHDOWN & PARRY,
HANOVER SQUARE.

WALTER MAYNARD'S SYSTEM OF INSTRUCTION

MUSIC COPY BOOKS,

Nos. 1 to 6, Price 6d. each.

TRANSPARENT MUSIC SLATE.

Price 3s.

A knowledge of the construction of Music is acquired in the readiest and most simple manner by this method of teaching.

No attempt is made to introduce a new theory, either in the Copy Books or Transparent Slate.

Music being acknowledged as a universal language, its orthodox notation, rules, and signs, are explained and illustrated according to a plan which any novice can understand, and by which they cannot fail to become indelibly impressed upon the memory.

The system, although but recently published, is already approved and encouraged by every reliable authority upon the subject of musical education.

To beginners its simplicity renders it invaluable; to those who have acquired certain mechanical or vocal facility, but who are deficient in musical knowledge, it has proved more useful than any other method of education, owing to the facilities it offers of self-help.

The Music Copy Books contain a progressive course of instruction in music, leading up to some of the most advanced branches of harmony.

SEQUEL TO THE ABOVE—Price 6d.

KEY TO THE SEQUEL—Price 6d.

The following quotations from the Press show the favourable reception with which the new system has met from the most influential Art Critics of the day:—

"Mr. Walter Maynard makes a very novel application of a very familiar help to knowledge. The system is of manifest value. It impresses 'hard facts' upon the mind in a fashion not less easy than agreeable."—*Daily Telegraph*.

"Mr. Walter Maynard makes the study of music a pleasing amusement, and the early tasks of students delightful. He has cleared away a great deal of difficulty in their paths, and made intelligible much that would otherwise be dark and obscure."—*News of the World*.

"We could wish to see this excellent system of Mr. Maynard's followed in the public schools of the country. The necessity of teaching music seems to us palpable, and the necessity once admitted, can there be a better mode of instructing it than by the system which Mr. Maynard has originated? The instructions are simple and easy to retain in the mind. Mr. Maynard smooths every difficulty that can be smoothed."—*Lloyd's*.

"The means of obtaining knowledge are interesting and agreeable, and the knowledge thus obtained will be solid and lasting. Time and labour are recognized, thought and intention are inculcated, encouraged and rewarded."—*Orchestra*.

"To schools and teachers the system will be invaluable, and for classes it offers advantages that no other system possesses."—*Weekly Times*.

"That part of the work devoted to harmony will be especially welcome to all teachers who, while anxious to give their pupils some intelligent notion of what music really is, have found great difficulty in finding suitable instructions."—*Echo*.

"The observations of the author, and his instructions for the pianoforte, harmony, and vocalization, are admirable. Assuredly, we wish him success in this, his new scheme of teaching music."—*Evening Standard*.

"Calculated largely to facilitate the task of popular musical education. The plan is a novel one, the chief principle of which is the exercise of the pupil's memory by first copying the exercise at the head of one page, and then writing it entirely from recollection."—*Daily News*.

"We consider it an easy and excellent way of obtaining a complete knowledge of music, with comparatively little trouble."—*Dispatch*.

"These books may be regarded in a two-fold capacity—first, as books of ordinary instruction; second, as making an extraordinary application of a familiar educational device. Their value in both respects is manifest. The lessons are comprehensive and clearly expressed, so that the student finds all that it is necessary for him to know in the early stage of his career. We, therefore, strongly recommend these books, both for home and school use."—*Musical World*.

"We have no doubt that Mr. Maynard's work will be adopted by teachers, whose labour it will be found to simplify very greatly, while it will materially aid the student."—*Manchester Guardian*.

"It will probably form a greater help to the acquisition of music than any educational work with the same object that has yet been published."—*Leeds Mercury*.

"Mr. Walter Maynard has done a good service to the students of music."—*Leamington Courier*.

"Particularly suited to those disposed to the practice of self-help, as well as to those who can afford the aid of a professor."—*Liverpool Daily Courier*.

"We highly recommend these books to the attention of music teachers, and those who wish to learn music easily, cheaply, and thoroughly. No such cheap and able class books have been before seen by us."—*Edinburgh Evening Courant*.

"A very useful idea, that will lighten the drudgery of music."—*Malvern News*.

"It is impossible to praise too highly this series of Copy Books. If anything will induce a young pupil to prosecute a progressive study of music, these Copy Books may be relied upon to do so."—*Glasgow Daily Herald*.

"The plan is excellent, the labour imposed is very trifling, and if the exercises are carefully written they will be a great help in enabling the pupil to remember what has been previously learned."—*Birmingham Morning News*.

"The Copy Book feature, which requires the learner to transcribe what is put before him, and to consult to paper numerous and valuable exercises, is an advantage apparent at first sight, especially with regard to the studies in notation and harmony."—*Sunday Times*.

MAY BE HAD OF

CHAPPELL & CO., 50, New Bond St., London,

Or of any Music-seller in Town or Country.

THE ROYAL EDITION
OF
NATIONAL SONGS.

*In 4 volumes, price 2s. 6d. each in paper, or 4s. cloth,
gilt edges.*

Now ready,
THE
SONGS OF SCOTLAND.

Edited by COLIN BROWN and J. PITTMAN.

A collection of 150 songs with Pianoforte accompaniment.
Introduction and Glossary.

Now ready,
THE
SONGS OF WALES.

Edited by BRINLEY RICHARDS.

A collection of the most beautiful melodies adapted to appropriate Welsh and English words. The Welsh words written expressly for the work by Ceiriog Hughes. The new English words by John Oxenford, Walter Maynard, and C. L. Kenney. The best poems of Sir Walter Scott, Mrs. Hemans, and other celebrated writers, have been preserved. The volume also contains the songs lately sung by Miss Edith Wynne and Mr. Santley at the Ballad Concerts, including "She must be mine," "When morning is breaking," "A Gentle Maid," &c. (now published for the first time), as well as all the well-known ballads, "The Ash Grove," "The Men of Harlech," the Bells of Aberdovy, &c.

In the press,
THE
SONGS OF ENGLAND.

Edited by J. L. HATTON.

A collection of 100 of the best English songs of the last three centuries.

In the press,
THE
SONGS OF IRELAND.

Edited by J. L. MOLLOY.

This volume will contain 100 songs, including all the best of Moore's Irish Melodies, with many other songs generally unknown, and now published for the first time.

LONDON:
BOOSEY & CO.,
HOLLES STREET.

DANCE MUSIC

BY
KIKO.

JUST PUBLISHED.

THE SHALLABALA QUADRILLES.

SOLO OR DUET, 4s.

A Good Dancing Set. Containing the following
well-known tunes:—

SHALLABALA, CHICKABOO, PEQUILLO,
CLINK-A-CLINK-CAN, CARIOLE,
CHING-A-RANG-CHANG and WAGGA-WAGGA

ALSO BY

THE SAME POPULAR COMPOSER.

	S.	D.
Jolly Frog's Galop	4	0
John Peel Galop	3	0
Wedding Ring Waltz	4	0
Alpine Climber Waltz	4	0
Ali Baba Quadrilles	4	0
Ali Baba Galop	4	0
Ali Baba Waltz	4	0
Ali Baba Polka	4	0
Bashful Young Lady Quadrilles ...	4	0
Bashful Young Gentleman Quadrilles ...	4	0
Letty Polka	3	0

LONDON:

HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.